MACHINE KNITTING MONTHLY

June 1998
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Eileen Metcalf's major
New Series starts this month

Machine Knitting's best-loved magazine for quality features by the UK's leading experts:-
Maggie Andrews • Diane Bennett • Beka Knits • Carl Boyd • Pat Coulston • Mary Dowse • Maggie Dyke
Eileen Metcalf • Debbie Kendall • Ann Kite • Joan Lafferty • Jo Newton • Willow Tree Designs • Jan Wright

9 770269 976033 06

Contents

Dear Readers,

This month, we extend a warm welcome to **Eileen Metcalf** as she starts a new **Creation 6** series for us. As Eileen discovered, very little has been written about using Creation 6 to get patterns into the console of the E6000 and we're delighted to have her expertise to help all our Passap and Pfaff readers. Eileen's first article starts on page 32.

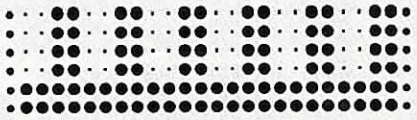
As we say hello to one friend, we also say goodbye to another as **Eileen Mellor's** articles for beginners come to an end in this issue. We've included Eileen's patterns for a hat and a simple, slash-neck top to really get you going on your machine - plus our own pattern for the unisex sweater she has made, on numerous occasions, for her family and friends. We hope that Eileen has inspired those of you, who are just starting to machine knit, to begin to really enjoy machine knitting.

We fly around the world with **Diane Bennett,** as she takes us on a whistle-stop tour of the USA. Following a visit to the UK by **Helen Griffiths** year, Diane went back to the States and spent six weeks passing on her skills to American machine knitters. Her story is fun to read and gives us an insight into the tremendous effort it takes, not only to organise lecture tours, but also to take part in them.

Closer to home, we have similar organisation going on at present to bring you a couple of summer shows. The two summer dates for your diary should be **Anne Kent's Summer show** at Croydon and **Alice Wilsmhurst's 10th Get-Together** at Chepstow. Details of both events are included in Diary Dates, on page 50 and I'll be going along to both events with the magazines. The small summer shows are very relaxed and a great day out. You meet lots of people and can stock up with patterns, yarn and accessories. You can also take a packed lunch and enjoy it sitting in the sun - if the weather is kind! Do join us at one or other event and come over to the stand for a chat, it will be lovely to meet you.

Finally, we've an apology for the missing punchcard on page 49 of our May issue. How on earth the diagrams and text were in place on the page, but the punchcard dissappeared, is this year's mystery. We're sorry that the chart was omitted - and have to admit that, for the time being, it has us all baffled. The chart is on the screen, on both hard and floppy disks, not only on our computer but also at the repro house but, as you all know, it;s nowhere in sight on the page. So for all those of you who are going to try and knit this amazing design, here's the missing chart - and we hope it will appear this time!

Punchcard Chart



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Features

4000 Miles of Knitting
Diane Bennett's report on her tuition trip to America 24

Bulletin Board
Charity appeals - reports on club activites - new accessories 8

Club Line
The latest news on clubs and classes across the country 23

Creation 6
Major New Series - Eileen Metcalf shows you how it's done in Creation 6 32

Cut & Sew
V-necklines 36

DesignaKnit
Using Graphics 14

Diary Dates
What's going on? When is it? Where is it? Find out in our Exhibition guide 50

Helping Hand
The last part of Eileen Mellor's series for absolute beginners 26

In-Ex Offers
Special offers on Steaming Videos and the latest pattern 54

Latch On
It's "Sew & Cut"! 10

Masterclass
Argyll Patterns 46

More News ...
Reviews of new courses & exhibitions, books & yarn 6

News Line
The latest products, books & accessories reviewed 4

Pearl's a Singer
Project of her new "Pattern" series 52

Pick a Card
Part 4 of Maggie Andrews' series 16

Picture Parade
The Alphabet 20

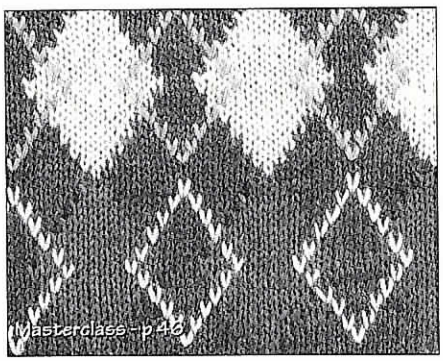
Question Time
Let's Twist Again! 30

Silver Special
Argyll Patterns - **New Series** 40

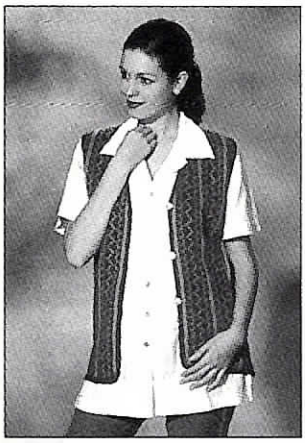
Spotlight
... on Jane Hawkins 58

Teach In
More Buttonholes 38

Video Offers - pp 39 & 55



Designs



Photography **Simon Pask**
Stylist **Sally-Ann Carroll**
Shirt & Jeans Next

1 Longline Waistcoat

Standard gauge punchcard/electronic machines with ribber .. 12

Photography **Simon Pask**
Stylist **Sally-Ann Carroll**
with **Sarah Mobbs**

2 Skirt with Kick Hem

Standard gauge punchcard machines with a ribber 18

3 Unisex Sweater

Standard gauge punchcard/electronic machines 28

4 Intarsia Sweater

SK280 machine, SRP60/N ribber, AG24 intarsia carriage 44

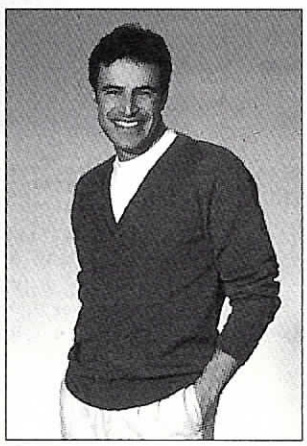
5 Intarsia Sweater

SK280 machine, SRP60/N ribber, AG24 intarsia carriage 48

Project **1**

Pearl's a Singer

Suitable for all Singer double bed machines 52



Photography **Simon Pask**
Stylist **Sally-Ann Carroll**
Chinos & Shirt **Gap**

6 Unisex Cable Sweater

Standard gauge machines with a ribber 56

Reference

Classified 60
Club Speakers 42
Clubs Welcome 43
Pattern Information 63
Subscriptions 27

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News Line

Books & Accessories

JO'S SIGNS OF THE ZODIAC

Jo Newton has just produced **Jo's Signs Of The Zodiac,** based on the series which was being published in the difficult transition period when **Modern Machine Knitting** was being merged with **Machine Knitting Monthly.**

This is the 12th Motif Design Booklet in her **Jo's Series** - and Jo has come a long way since producing her very first leaflet of popular 24 stitch patterns - Jo's Pets, which still sells well and is particularly suitable for beginners because of the relatively small motifs and short float threads.

Since 1989, Jo has been a regular contributor to **Modern Machine Knitting** and now **Machine Knitting Monthly.** Her **Farmyard Collections** and subsequent series of animal and activity designs for **Picture Parade** have great appeal and are very popular. Jo is herself a practical knitter and always designs with care for the length of float threads. She aims for beauty, as well as realism, in her large electronic pictures which have one or two complementary 24 stitch motifs for each subject.

Several of the designs in the magazine series have been published in book form and Jo will be pleased to send you details upon request. The beautiful and intricate Zodiac pictures are in 24 stitch, 60 stitch and 93 stitch versions and represent her most ambitious attempt to use, to the full, the possibilities of modern electronic machines, disk drives and computers - without losing sight of the needs of the large number of punchcard machine owners. The designs offer infinite variety for unique, personalised jumpers for all the family.

Despite being her biggest ever book, she has managed to keep the price down to £3.99 plus 36p postage and packing, if ordered direct. There are also disks available for the Brother FB100 Disk Drive and DesignaKnit or in PCX format at £4.95 plus 25p postage and packing for the Singer 9000 machine which Jan Wright has created for her at £5.95 plus 25p postage and packing.

For more information or to order, please contact Jo at:-

Jo Newton
Barrowby Old Hall
GRANTHAM
Lincolnshire NG32 1BX
Tel:- 01476-563111

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OLD COLLECTIBLES

Many of you will recognise the name **Judy Dodson.** She's designed many of the superb garments we've featured in the magazine over the years and has now decided to sell various items from her collection of old knitting and embroidery literature. Everything is in excellent condition, bagged and priced and include old copies of **Vogue Knitting** and old bleach embroidery booklets. There are also some interesting old knitting leaflets and booklets on felt toy making!

If you'd like further details, please send a self-addressed, stamped envelope to Judy. She'll let you have a list of items available - and they are all reasonably priced! Judy's address is:-

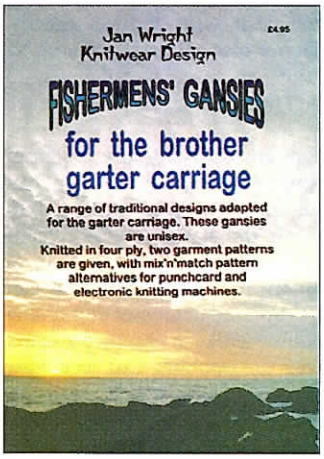
Judy Dodson
Lower Slattenslade
Woody Bay
BARNSTAPLE
Devon EX31 4QU

Machine knitters are always interested in the latest developments, so don't forget to let us know when you have a new product for our readers. Our address and fax number are on page 3.

JAN WRIGHT DESIGNS

Jan Wright has just produced a book of super, traditional designs which she has adapted for the garter carriage, called **Fishermens' Gansies.** The traditional Fisherman's Gansey pattern has been handed down from generation to generation, since the dawn of hand knitting. Each costal town had its own style, with adaptations for each family within that town, so this meant that each fisherman could be identified by his gansey should he lose his life at sea.

Jan has included two unisex garment patterns, with mix 'n' match pattern alternatives for both punchcard and electronic machines. Any four ply yarn can be used to knit the designs; there are six sizes and the size range is from 34 - 44 in (finished measurement is from 39 - 49 in).



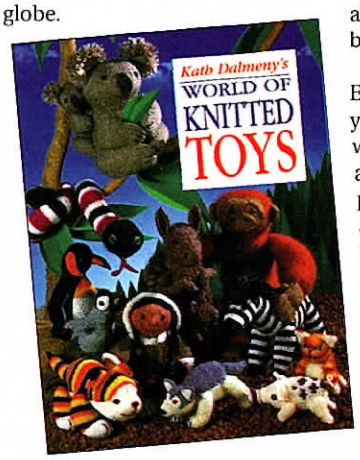
SPECIAL INTRODUCTORY OFFER

Fishermens' Gansies costs £4.95 and a disk is available for either DesignaKnit 6 or FB100 for an additional £4.50. As a special offer for our readers, the book and disc can be bought for just £8.00 plus 50p postage and packing. Please mention the magazine when ordering and contact Jan at the following address, for further information or to order:-

Jan Wright Knitwear Design
35a Blofield Road, Brundall
NORWICH
Norfolk NR13 5NU

WORLD OF KNITTED TOYS

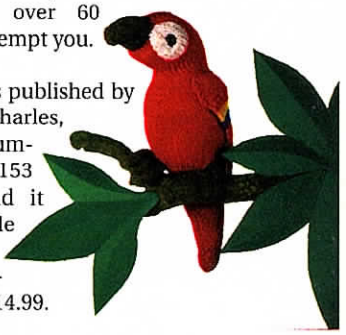
It's not machine knitting, but it is a source of inspiration for animals from every corner of the globe.



This collection of hand-knitted toys is from an exciting new designer, **Kath Dalmeny.** The toys are knitted in two sizes, suitable either for a child's hand or big enough to be cuddled.

Each of the seven chapters takes you to a different part of the world. There's a colourful parrot and slithering snake; an elephant and zebra; polar bears and penguins; kangaroos, dolphins and whales or farmyard animals from home. As well as the animals, you can make the people who live with them and each knitted person comes with a collection of clothes and accessories to provide hours of fun for a child.

Kath Dalmeny's World of Knitted Toys is beautifully photographed in full colour and includes lots of help and advice for creating just the right expression. Even newcomers will find the patterns easy to follow and there are over 60 designs to tempt you.



The book is published by David & Charles, the ISBN number is 0 7153 0680 4 and it is available from all good bookshops for £14.99.

Machine knitters are always interested in the latest developments, so don't forget to let us know when you have a new product for our readers. Our address and fax number are on page 3.

HOT COLOURS FOR A COOL SUMMER

The hot colours of the front cover design on **Readicut Wool's** new Spring/Summer catalogue are already proving very popular. Do send for a catalogue now; it's free of charge and there are 32 pages - not only of hand knitting patterns, but also plenty of yarns and colours including Readicut's own Falcon brand plus other leading UK spinners.

Six pages are devoted to useful knitting accessories, books and toys and **Wendolene** has now been added to the popular range of **Wallace & Grommit** toy kits.

There are also knitting kits, with **Wallace & Grommit** intarsia designs on the front, knitted in DK yarn. Although the kits are for hand knitters, it would be just as easy to make them on a double knitting gauge machine.

So - if there are any fans in your family, **Wallace, Grommit** and **Shaun** have arrived as intarsia designs!

Whatever your level of expertise, you're sure to find something to inspire you to use Readicut's Mail Order Service, so send for the free catalogue now to:-

Readicut Knitting Catalogue
Dept PR615
Readicut Wool
Terry Mills
OSSETT
West Yorkshire WF5 9SA
Tel:- 01924-810811

More news . . .

TUNIC & SWEATER COLLECTION

Maggie Andrews is well known for her easy to understand and knit patterns. Called **The Tunic & Sweater Collection,** it's a lovely selection of women's long sweaters and tunic tops. The stitch effects and surface decoration are not only very easy, but also interesting and unusual.

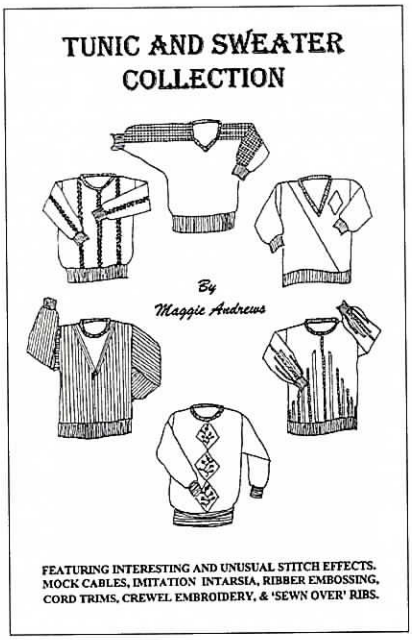
The garments are all knitted in Bramwell yarns, on any standard gauge machine and are suitable for knitters with only a little experience. **The Tunic & Sweater Collection** is available from Bramwell stockists and costs £4.00 or direct from Maggie for £4.50 including postage and packing. Overseas friends in Europe should add an extra 50p and readers in the Rest of the World should add an extra £1.00 in sterling only, please.

The Tunic & Sweater Collection is the ideal partner for Maggie's Skirt Collection, which has patterns for eight different skirt styles also knitted in Bramwell yarns. Together, they can be used to knit a super selection of sweater suits.

SPECIAL READER OFFER

The **Skirt Collection** also costs £4.00 from Bramwell stockists or £4.50 direct from Maggie but until 31st August, both books can be bought for **just £8.00** post free from Maggie, a saving of **£1.00!**

Please mention the magazine when ordering and send your sterling cheque or postal order to Maggie at the address given below. For a free illustrated catalogue, please send a self-addressed and stamped envelope or two international reply coupons to:-



Maggie Andrews
79 Hookfield
HARLOW
Essex CM18 6QQ

DECORATIVE TECHNIQUES

There are many ways that a machine knitter can add "something special" to a knitted garment - but so often is unable to do so, through lack of knowledge. Local classes and courses are wonderful for teaching us new techniques, but can be hard to find these days. **Debbie Kendall** has something unique and new to offer - a Correspondence Course on **Decorative Techniques.**

The course starts with fancy welts; most of them are knitted on a single bed machine, but some include the ribber. Debbie then goes on to show you how to add colour, depth and texture to your knitting with decorative cords, e-wrapping, beading, mock smocking and embroidery.

Appliqué is becoming very popular and is covered, in depth on the course, not only with fabric, but also with knitted motifs. There's also a look at painting on knitwear - a great, quick way to add decoration to a garment.

The course is for the beginner through to the experienced knitter and has been designed to teach the basics of each technique covered. Each subject is taught in a simple way, but can be explored in greater depth. The course works in exactly the same way as Debbie's **Cut and Sew Course.** Lesson 1 is sent on receipt of the completed enrolment form. The student completes the lesson and returns it for marking then, when everything is correct, the next lesson is sent out. It's a super way to learn and, if help is required, Debbie is just a telephone call away.

Correspondence courses really are the next best thing to being taught at home and the cost for six detailed lessons is just £40. To find out more about Debbie's courses, please write to her at:-

Debbie Kendall
32 Fortescue Road
Parkstone, POOLE
Dorset BH12 2LJ
Tel:- 01202-722479

Want to publicise your product? Send the product, the picture and the information to MKM to be in the news. Our address and fax number are on page 3.

there's more . . .

GLITTER IS THE FASHION!

Many machine knitting patterns now use glitter yarn - but finding the right yarn, at the right price, is not so easy! So, we're pleased to let you know that seven of the most popular colours are now in stock at **Crochet Design.**

Gold Rush is available on a 250 g cone and there are 2,500 metres on each cone. The yarn knits as four ply and **Lincatex,** the British manufacturer, suggests a tension dial setting between 8 and 9 should be used on a standard gauge machine.

The yarn is non-tarnishable, washable in lukewarm water and can be pressed with a cool iron . . . and yes, despite the metallic thread, the yarn is beautifully soft to wear!

There are three prices for Gold Rush:-

SILVER & GOLD

These are standard colours and volume production reduces the price to £13.50 per cone.

WARM BRIGHT RED, GREEN & BLUE

With a fibre content of 80% Viscose and 20% Lurex, these three colours cost £14.50 per cone.

BLACK & MOTHER OF PEARL

This is a wonderful yarn which looks as though it has been beaded when made up. The fibre content is 80% Viscose and 20% Metallised Polyester and the cost is £15.00 per cone.

SPECIAL READER OFFER

The yarn is available by mail order and postage is an additional £1.00 per cone. However, for a limited period, readers who buy five cones or more will receive their order **post free!** Please mention the magazine when replying and write to the following address to place your order or to request further information:-

Pauline Turner
Crochet Design
17 Poulton Square
MORECAMBE
Lancashire LA4 5PZ
Tel:- 01524-831752

LEARNING DIRECT

By 'phoning the **Learning Direct** helpline on 0800-100 900, you'll be able to speak directly to an expert and be given free, confidential advice and information on learning and careers opportunities in the UK. You can also get information on funding (grants and business) and related childcare facilities.

So, if you're thinking about ...

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* getting to grips with computers
* developing a hobby
* doing a course for enjoyment in your leisure time

... then a call to **Learning Direct** may be the first and most important step to take. Employers will also find the helpline experts have plenty of information and advice about business-related learning.

The helpline is equipped with a comprehensive library of accurate, up-to-date information on all aspects of learning and careers and advisors are experts in their field.

Learning Direct is on freephone 0800-100 900 and open to callers from 9.00 am to 9.00 pm weekdays and from 9.00 am to 12.00 noon on Saturdays. Calls are free and confidential and the advice is impartial.

THE OWL BAG

Angie Gibbons has published a new pattern for an **Owl Bag.** It's a softly structured lightweight bag, knitted in stocking stitch with laddering to produce a ribbed effect. The fabric is used double for strength and durability. Angie has designed the bag in two sizes, with many ways of creating variations by using different fastenings and colourways. The bag can be scrunched up or folded when not in use.

It's a super idea and uses just one cone of **Forsell Rutland Tweed,** a fine four ply yarn. Instructions are included for a large and small bag, which can also be made into a back pack. The pattern costs £5.00 direct from:-

Angie Gibbons Designs
26 Cripps House
Henderson Road
Broadfields, CRAWLEY
West Sussex RH11 9HY

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35a Blofield Road
Brundall, Norwich NR13 5NU.

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Bulletin Board

Neon Nylon

We're sure you'll be interested in a yarn that is now being marketed by **Uppingham Yarns** under the name **Neon Nylon.** According to the manufacturers, it has a glow time in the dark of approximately 20 minutes. It's an amazing yarn, which we tried in a dark cupboard - and it works!

The fibre content is 86% Poly Nylon/14% Polyamide and the yarn is 1/69" (NM 25 Micron 50). In view of its high cost and probable use in small areas for striping and logos, the nylon is sold on 5 gram spools at 99p (inc. VAT). Postage and packing is an extra 50p per spool.

Uppingham Yarns is also stocking **Transparent Lurex,** which is proving very popular because it takes on the colour of the garment into which it is woven or knitted, yet retains the "glitter" effect. The fibre content of Transparent Lurex is 62% Poly Nylon/38% Polyamide and the yarn is 1/69" (NM 90 Micron 15). It costs £11.69 per 500 gram cone (including VAT), plus postage and packing. For further information about these and the full range of yarns, please write to:-

Uppingham Yarns
North Street East
UPPINGHAM
Rutland LE15 9QL
Tel:- 01572-823747

ANY UNWANTED MACHINES?

A charity helping squatter villages in Peru is appealing to machine knitters to give them unwanted manual machines. Bradford-based charity **Water For Kids** has brought fresh water, for the first time, to one village which will vastly improve the health of the residents.

Now that the women no longer have the job of fetching water from a badly polluted well, the **Water For Kids** volunteers want to help them to use their time to clothe their families and then possibly go on to make garments to sell.

Water for Kids Director Stewart Petrie said: "Our main aim is to get rid of disease . . . but we also want to develop other aspects of life in the village and give the people some independence."

The villagers of Quebrada Verde and scores of other squatter villages round Lima, are either refugees escaping from guerilla warfare or have come to the city expecting something better than the poverty of life in the countryside. Instead, they end up living in shacks made of plaited rushes in an area where there is less than 1 mm of rainfall a year.

Can you help? If you have a manual machine to give away, or if you want to make a donation, please contact Liz Parker on 01274-675562 or 01274-754665. She'll be pleased to let you have further information.

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NEO-NATAL GIFTS

The neo-natal unit at Leicester Royal Infirmary has received a gift of about 170 items of baby clothing which have been knitted by members of the **Melton Mowbray Machine Knitting Club.** The clothes included bonnets, matinee jackets, bootees and blankets.

Aware that the unit was in constant need of cosy clothing for premature babies, club members spent many hours producing the clothing. The club's Secretary Marguerite Radcliffe said that the project had been chosen last year, by the club as a whole and the members had all worked very hard indeed to make it so successful.

The club began in Melton Mowbray in 1984 and then moved to its current base in Asfordby in 1985. Currently, there are about 35 members who meet on alternate Thursday evenings throughout the year - except during the summer school holidays.

The members have all levels of expertise, from beginners to experienced knitters and our own **Beryl Jarvis** is a resident tutor. Beryl teaches all aspects of technique and also covers any requests members have. Outside speakers also visit the club and members enjoy outings to exhibitions and places of interest.

Projects are organised from time to time and completed by members on their machines at home. These include knitting items for charities and making garments that incorporate several special techniques.

Club meetings are held at Captains Close School, Saxelby Road, Asfordby on alternate Thursdays from 7.30 pm to 9.30 pm. The Club Committee produces a programme of events each year and forthcoming meetings are announced on Radio Leicester.

The photograph shows, from left to right, Eileen Manning (Chair), Doreen Shuttlewood (Vice Chair) and Sue Dickson (Committee Member) with a selection of the garments which were donated to the neo-natal unit. *We have published the photograph courtesy of the Melton Times.*

FIBREART '99

We've received some information of special interest to our readers "over the pond". The Fibrearts Guild of Pittsburgh Inc announces the 16th biennial exhibition - **Fibrearts International '99** from 9th September to 31st October 1999.

The exhibition will be held at The Pittsburgh Centre for the Arts and The Society for Contemporary Crafts - two prestigious galleries in Pittsburgh, Pennsylvania. The jurors will be Jason Pollen, Rebecca Stevens and Bhakti Zeik and the slide deadline is 12th February 1999. The entry fee is $28.00 (US Dollars) for up to three entries and there should be two slides per entry - one overall view and one detail Entry forms can be obtained by sending a stamped and self-addressed envelope to:-

Sharon Keech
310 South Linden Avenue
PITTSBURGH
PA 15208-2648
UNITED STATES OF AMERICA

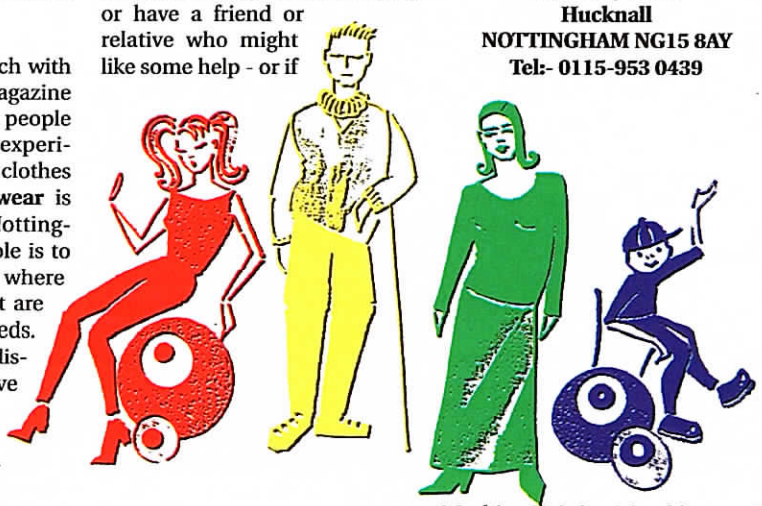
ARE YOU AWEAR?

Awear is a new organisation of disabled people and clothing industry professionals who are working together to promote co-operation at local and national level; between clothing manufacturer and retailers to ensure the particular needs of disabled people are catered for and taken into account.

Lynda Jackson got in touch with us after reading in the magazine about the difficulties that people with osteoporosis can experience when trying to find clothes to fit them properly. **Awear** is based in Hucknall, Nottinghamshire and its main role is to advise disabled people where they can buy clothes that are tailor-made for their needs. They tell us that some disabled people never leave their homes, not because they are ashamed of their disability, but because they are ashamed of the clothes they are forced to wear. We are not all size 14 and 5'4" tall - the supposed average proportions of the average British woman!

If you would like to know more about the organisation, have problems with your own clothing or have a friend or relative who might like some help - or if you would like to get involved with **Awear's** work, get in touch with either Lynda Jackson or Sid Jurka at the following address:-

Awear
Nottinghamshire International
Clothing Centre
Knightsbridge Way
Annesley Road
Hucknall
NOTTINGHAM NG15 8AY
Tel:- 0115-953 0439



Latch On

Joan Lafferty

I am not the best needlewoman in the world, but I do sometimes get out the sewing machine and "have a go"! It really was necessary with the latest jumper I made. I have a splendid picture of pansies, which comes from **Wendy Phillips'** book **Festival of Flowers.** I have used this pattern many times and it is very popular. I make it with plain black for the back and sleeves, with the pansies just on the front.

This sort of picture jumper needs a little bit of thought. I don't worry too much about half pansies on the sides of the garment, although I know one knitter who went to endless lengths to got "whole" flowers (no, in her case it was bunnies) across the garment. I dare say she is right, but ladies admire the pansies so much they never seem to object to some cut in half under the arms on the side seams.

When it comes to length, that is another matter. I don't really like half pictures on the shoulders, although of course sometimes one has to cut chunks off on either side of the neck. Yes, I do mean "cut" - this can fill knitters with horror, particularly hand knitters. I think machine knitters are so used to the different quirks that accompany machine knitting that a lot of them get resigned, even to taking the scissors to the work!

CUT & SEW - OR SEW & CUT?

It is at this point that I disagree with the words "Cut and Sew". To me, this implies buying a length of material - or in our case, knitting it - finding a pattern then cutting out the shape of the garment. Of course, this is what the "experts" actually do - but in the case of shaping a neckline, I feel it should be called "Sew and Cut".

Let me explain. In the first place, I have knitted two "backs", so the pattern is already established - at least as far as length and width are concerned. However, I am going to mark where I want the front neck to come, sew round my marking with the sewing machine, then cut round my mark. In other words I shall "Sew and Cut" - not "Cut and Sew". I find newcomers to this technique are much more comfortable with this description.

MARKING THE NECKLINE

So, the question is, "how do you mark the neckline?". Nowadays, it is possible to buy templates from knitting machine suppliers; I have a set of these, but I must confess I have never used them, since I devised my own technique before they were available. If you use a Charting Device, you will already have a neckline drawn on that, so you only need to copy it on a piece of paper, or card if you are going to do the "Sew and Cut" system on several occasions. Cereal cartons make an excellent supply of card for this sort of thing. Do I sound as though I should be appearing on "Blue Peter"?

MEASURE FOR MEASURE

If you don't have a charting device, you need to know a couple of measurements - the width across the back neck and the depth of the neckline. You can get these by measuring a jumper you have already knitted, or even one bought from "that Store"!

As a rough guide, the width across the back of the neck is about six inches - give or take a little - and the depth of the front is something like three or three and a half inches. Magazines nowadays give little diagrams of the shape of the garment, so it is easy to find the shape you are trying to achieve.

I went to two magazines to check this last statement, but "Lafferty's Law" was in operation - both only had "V" necks and cardigans! The third was just what I was looking for, with two examples to choose from - which just goes to show you really do need to take your magazines regularly . . . but of course you do this, don't you? The sizes were also given in centimetres. If you work with these, so you can translate my inch measurements without too much trouble.

A PERFECT CURVE

So, having drawn the back neck and the depth of the neckline, how do you manage the curve? The art department of your local stationer will sell you a "curved ruler" - which is known affectionately as a "bendy ruler". As the name suggests, you can bend this to any shape you require, then just draw round it.

A word of warning here, from one who knows! Do keep the ruler away from the children; the fact that it bends is a fascination to little hands and, given half a chance, it is bent to and fro until it is damaged. Having said all that you don't, of course, really need even this useful tool. Draw the line for the back neck and mark the depth, making the width of the centre front about two and a half to three inches. (I've now got my tape measure out and it's six to eight centimetres.) Now go into the kitchen and find yourself a saucer - or anything round like a margarine box, for example. You can draw the shape round this.

Personally, I don't bother with a ruler or saucer because I find I can draw the curved shape freehand. This is odd really, because I can't draw a picture to save my life! I also find I can cut out a round shape without drawing it first and often do this, for example, when I make one of my little soldier dolls. I use a piece of card to stiffen his cap and cut out the shape first time. I never throw away old Birthday cards - I always save them and re-use the card! Isn't it odd what we can and can't do?

Having cut our your template, you need to mark your jumper and I have a splendid marker to do this called a "Pickaby Pen". It is designed for marking on material and will wash out. I imagine these are still available in good haberdashery departments, but these are sadly lacking in my neck of the woods.

I didn't use the marker on my "Pansy" jumper, I just put pins round the neckline, inserting them across the line I was going to sew, since my machine will sew over pins. I think almost all modern machines have this facility nowadays. If you have no machine, or don't care to set it up for just this small amount of sewing, you can always back stitch around the line you have marked. Once again, the "experts" will tell you to sew using a zigzag stitch, but I don't do this! I find it puckers the work - possibly a "quirk" of my particular sewing machine so, instead, I use a long straight stitch.

THE FIRST CUT

Now comes the dreaded bit - taking the scissors to your work! Be bold - cut inside the sewn line and I assure you, the stitches won't run down. After all, most of your cut is on the bias and it is a clever stitch that will escape through the sewing.

TRADE SECRETS

I'll now let you into a little secret - sometimes I don't even sew my neckline and of course, if you have marked it with a back stitch, this is quite sufficient. The secret of not sewing lies with the neckband, so why not try what I do.

KNITTING THE NECKBAND

Fold the jumper in half, from centre back to centre front. Hold the centre front to the centre "0" on the machine and make a note of the number of the needle at the other end. Ribber owners should cast on this number on either side of "0" and knit the required depth for the neckband.

Now, it is necessary to do some circular rows so set the half pitch lever on "H" and push all needles into work. The circular rows need to be knitted on the same tension as the garment, but the machine does not like the jump from rib-

ber tension to main tension, so go up in a couple of easy stages. Knit about six rows, which will register 12 on the row counter, since we are working a circular band.

This is all described by Mary Weaver in her splendid book **The Ribbing Attachment, Part I,** but I do not follow her example when it comes to waste yarn. She suggests that, having knitted our tubular rows, we revert to rib for the waste yarn. I prefer to take off on waste yarn keeping to the circular knitting, because I find it is easier to pin the neckband on to the garment prior to sewing.

A GENTLE STEAM

So, all we have to do now is to gently press or steam the waste yarn only and back stitch the outside of the band, catching down the open stitches on the back of the work. We're actually making a nice "sandwich", which not only hides the cut stitches but also gives a very neat finish to the neckline.

I forgot to mention that I used white thread on the sewing machine, since I had knitted with a black background. I subsequently found that a long end of white had managed to push through the knitting. I have never had this happen before, but I guess it knew I was going to write this article! I gave a tug on the white cotton and, since I had used a long, straight stitch, I found I was able to pull out my sewing stitches. This would not have been possible had I used a zigzag, so there must have been "method in my madness" in not following the expert's advice!

NO RIBBER?

So, you're asking, what do I do if I haven't got a ribber? In this case, I suggest that you knit about six rows in stocking stitch using the same tension you used for the main part of the garment. Transfer the stitches and go to mock rib, shaping the knitting by reducing the tension number every second or third row.

Let's suppose you knitted the garment on Tension 7 and you need the neckband to be eight rows deep, I'd do two rows on Tension 6, two on Tension 5, then four on Tension 4 and one row on tension 10 for the fold line. I'd work the increasing to match the decreasing and finally push all needles to working position and work six rows in stocking stitch.

There's one thing to watch with a sew and cut neckline and mock rib - you might find cut ends sticking through the ladders, so I would knit the band all in stocking stitch, shaping by decreasing as before.

HAVE A GO!

Writing all this down makes it sound a somewhat formidable job, but it is much easier to do than to write about it - so do "have a go". You'll find it is simpler, in the long run, than trying to get the pattern right when knitting an "all over" picture jumper! ■

You will not be surprised to learn that Joan's column is a favourite with many readers, who look forward to the next instalment of her adventures with eager anticipation.

However, you may not know that you can now read more of the amusing events in this particular knitter's life, as well as picking up more of Joan Lafferty's excellent hints and tips for better (and usually easier) knitting, in our sister magazine ***To & Fro*** *where she has a feature, "Look at Life".*

If you are not familiar with ***To & Fro*** *and would like a sample copy, just send 4 x 1st class stamps to:-*

To & Fro
PO Box 1479
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Berkshire SL6 8YX

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I also have lots of individual Design Sheets, many breeds of Dog and so on (including Dalmations!) any of which can be put on to Disk and I love to do Special Commissions (reasonably!) and talks to Clubs.

JO NEWTON
Barrowby Old Hall
Grantham
Lincs NG32 1BX
Tel: 01476 563111

Longline Waistcoat

Designed by Mary Smith

Pattern 1

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

MATERIALS
Yeoman Sport 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in Tomato (MC).
1 x 500 g cone in Damask (C).
3 buttons.

GARMENT WEIGHT
Finished garment in second size weighs 320 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD, or telephone:- 0116-240 4464.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information on page 3.

MEASUREMENTS
To fit bust or chest 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Length to shoulder without band 64.5 [64.5, 66.5, 66.5, 66.5] cm, 25½ [25½, 26½, 26½, 26½] in.

TENSION
32 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
d) On Brother electronic machines, place pattern over centre 0.

BACK
With carriage at right and using C, cast on 171 [179, 187, 193, 199] sts at centre of machine in 1x1 rib with extra st at right. K 5 tubular rows.
Carriage is at the right. Set machine for 1x1 rib knitting. Set RC at 000 and then, using MT/MT, K 168 [164, 168, 164, 160] rows.

SHAPE ARMHOLES
Cast off 6 sts at beg of next 2 rows, 3 sts at beg of next 4 rows and 2 sts at beg of next 2 rows. Dec 1 st at each end on the next and every foll alt row until 123 [131, 139, 145, 151] sts rem. K 59 [63, 69, 73, 77] rows. RC shows 254 [254, 264, 264, 264].

SHAPE SHOULDERS
Cast off 6 [7, 8, 8, 9] sts at beg of next 4 rows, 7 [7, 8, 9, 9] sts at beg of next 2 rows, 7 [8, 8, 9, 9] sts at beg of next 2 rows and 7 [8, 9, 9, 9] sts at beg of next 2 rows.
Cast off the remaining 57 [57, 57, 59, 61] sts.

LEFT FRONT
Push 65 [69, 73, 77, 81] Ns at left and 15 Ns at right of centre 0 to WP. 80 [84, 88, 92, 96] Ns.
Insert card and lock on first row and then, using MT and WY, cast on and K a few rows ending with carriage at the left.
Using MC, cast on by hand from right to left. Set RC at 000. Release the card and then continue knitting in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 148 [144, 148, 144, 140] rows.

SHAPE ARMHOLE AND FRONT EDGE
Dec 1 st at right edge on the 4th [8th, 14th, 18th, 22nd] and every foll 3rd row and **at the same time,** cast off 6 sts at beg of next row, K 1 row.
Cast off 3 sts at beg of next and foll alt row, K 1 row.
Cast off 2 sts at beg of next row, K 1 row.
Dec 1 st at beg of next and foll 9 alt rows. K 51 [55, 59, 63, 67] rows. 31 [35, 39, 43, 47] sts. RC shows 226 [226, 234, 234, 234].

SHAPE SHOULDER
Cast off 7 sts at beg of next row, K 1 row.
Cast off 6 [7, 8, 9, 10] sts at beg of next and foll 2 alt rows, K 1 row.
Cast off rem 6 [7, 8, 9, 10] sts.

RIGHT FRONT
Work as for Left Front reversing shaping by reading left for right and right for left.

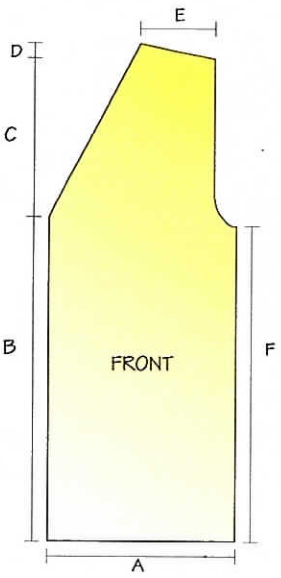
LOWER, FRONT AND BACK NECK BIAS BAND
Push 10 Ns at extreme left of machine to WP. Using MC, cast on by hand. Using MT-2, K 2 rows.
* Dec 1 st at left edge and inc 1 st at right edge, K 2 rows.
Rep from * until strip is long enough to go from right side seam, around right front, across back neck, around left front and across lower back to right side seam. When you reach the far right of machine, remove on WY and replace at far left of machine and continue as before until length is reached. Cast off.

ARMHOLE BIAS BANDS
Work as for Lower, Front and Back Neck Bias Band until strip is long enough to go around armhole edge. Cast off.

PRESSING
With wrong side facing, block knitting by pinning out fronts to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

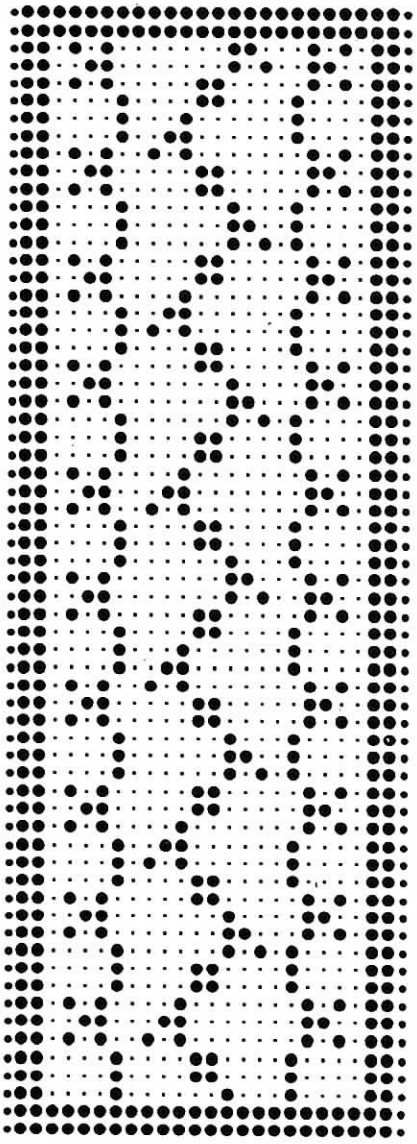
MAKING UP
Join shoulder and side seams. Sew one edge of bias band around fronts and back, leaving three small spaces for buttonholes, evenly spaced up right front for woman or left front for man. Join ends. Sew bias bands around armhole edges. Join ends. Fold bands in half and catch down on the inside. Sew on buttons to correspond with buttonholes. ■

Diagrams



A = 25 [26.25, 27.5, 28.75, 30] cm
B = 42 [41, 42, 41, 40] cm
C = 22.5 [23.5, 24.5, 25.5, 26.5] cm
D = 2 cm
E = 9.5 [10.75, 12, 13.25, 14.5] cm
F = 43 [43, 46, 46, 46] cm

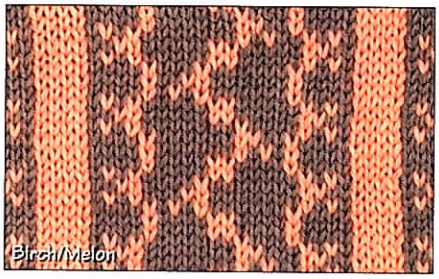
Punchcard Chart

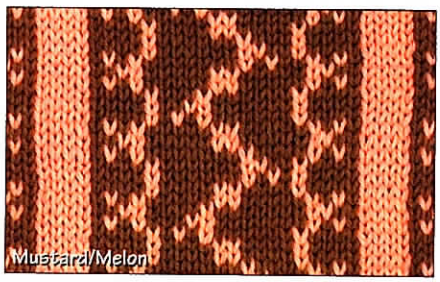


Basil/Willow

Terracotta/Birch

There's a wonderful selection of colours available in **Yeoman Sport 4-ply**. Although we finally chose Tomato and Damask for our garment, Mary also knitted these attractive samples showing other colourways. Please contact Yeoman Yarns at the address opposite for a free shade card.


Birch/Melon


Mustard/Melon

DesignaKnit

Diane Bennett

Using graphics

One of the wonderful features of DesignaKnit is the ease with which clipart, pictures and other computer graphics can be converted into stitch patterns. This makes is possible to knit personalised garments for friends and family. Read on to find out how to do it.

Have you noticed the simple drawing which are often used to illustrate newsletters and other publications produced on a computer? This is called clipart and is just one simple example of the graphics which can be used with DesignaKnit. For the more experienced user, there are many beautiful pictures which can be converted - although this may take time and patience. Graphics can also be taken from art or design packages while, for the scanner owner, the possibilities are endless.

For this article, I have taken a very simple image which is used for Windows wallpaper. It looks very small, but is the ideal size for use with DesignaKnit - beware of very large pictures. Remember that at a low resolution, the computer screen is 640 pixels (or screen dots) wide. Convert this so that each pixel becomes a stitch in the knitted design and it would take more that three knitting machine beds to knit - you see the problem!

To look at the picture, open Paintbrush if you are running Windows 3.1 or 3.11 and Paint if you are running Windows 95. Use **File - Open** and select **egypt.bmp** (Win 3.1 or 3.11) or **carved-stone.bmp** (Win 95) from the list. The selected image will be opened and displayed - it has been enlarged in Fig. 1 so that it can be seen more clearly. *This is the same image for both versions of Windows, but has a different name!*

First, put the picture on to the clipboard so that it can be pasted into DesignaKnit. It is only possible to copy cut-out areas from Paintbrush, so first outline the area. Select the rectangular cut-out tool - the scissors at the top right of the toolbox - by clicking on it. When you are over the picture, the cursor changes to a cross-hair. Starting at the top right, use this to outline the picture. (This is not easy - if you make a mistake, just click on the tool and try again.)

To put the cut-out on to the clipboard, select **Edit - Copy.** The selected area is copied to the clipboard, which is a temporary store - and very useful when moving data from one program to another! It is now ready to be used with DesignaKnit.

Open DesignaKnit 6 and use **Stitch Designer.** Use **Options - Tensions** check that the tension is set to 28 stitches and 40 rows, a typical Fair Isle tension, so that the completed design will appear, as shown here.

Find the **Paste** tool - the right hand tool of the second group from the bottom. Click on it - this places the design stored on the clipboard on to the grid. Notice that it has a dotted line round it, because it has not yet been positioned. Click in the gridded area to place it and notice that the dotted line disappears, as shown in Fig. 2.

The new design is smaller than the gridded area. To make it the correct size, click on the Box tool, then outline the design only with the box. Use **Edit - Redefine** and the outlined area becomes the design, removing the blank part of the grid.

The last step is to check the colours. First, select **Palette - Woolbox** and use the **Delete Unused** button to remove the unused colours. This leaves four

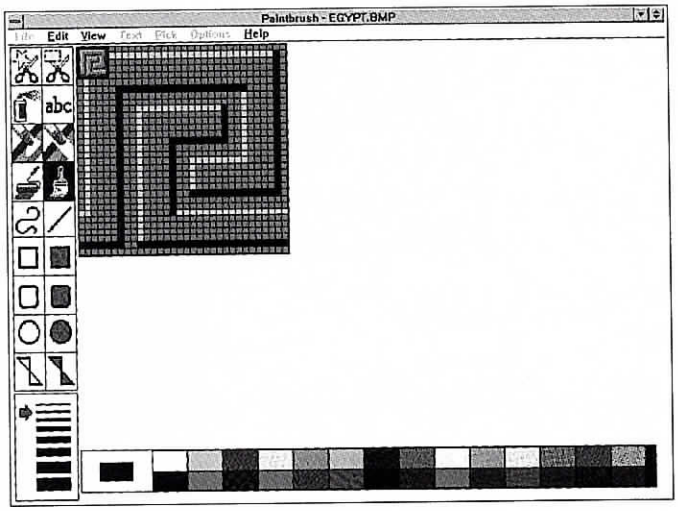


Figure 1

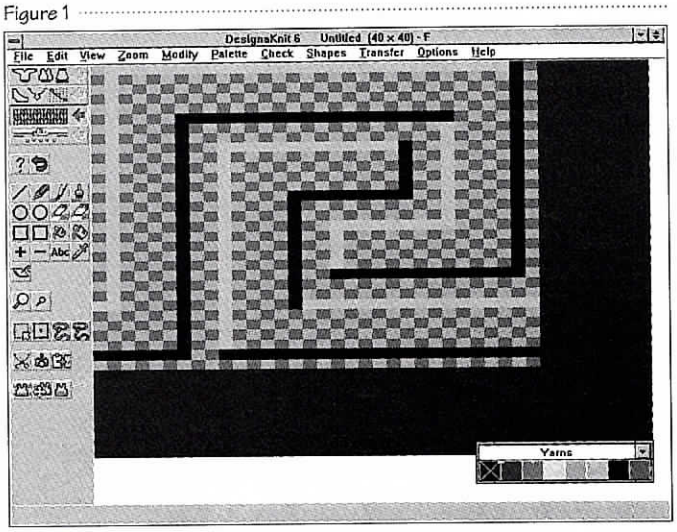


Figure 2

colours in the design. In the background of the pattern are two colours - mustard and grey. To change this area to one colour, click on the mustard in the Yarns box with the right mouse button and the grey with the left mouse button. Select **Palette - Replace** to change the mustard to grey.

Use **View - Repeats** to display three repeats both vertically and horizontally. Select **Options - Method of Knitting** and click on **3-colour jacquard** since the design has three colours in a row and could not be knitted in Fair Isle. Notice that the message at the top of the screen shows the size - 32 stitches and 32 rows (surprisingly large considering the size displayed in Paint / Paintbrush) and the knit method - 3. Use **File - Save** to save the file with the name EGYPT or CARVED.

Compare the original picture (Fig. 1) and the DesignaKnit stitch pattern (Fig. 3) and notice that the square shape has been flattened in the stitch pattern, compared with the picture from which it was taken. This is because knitted stitches are not

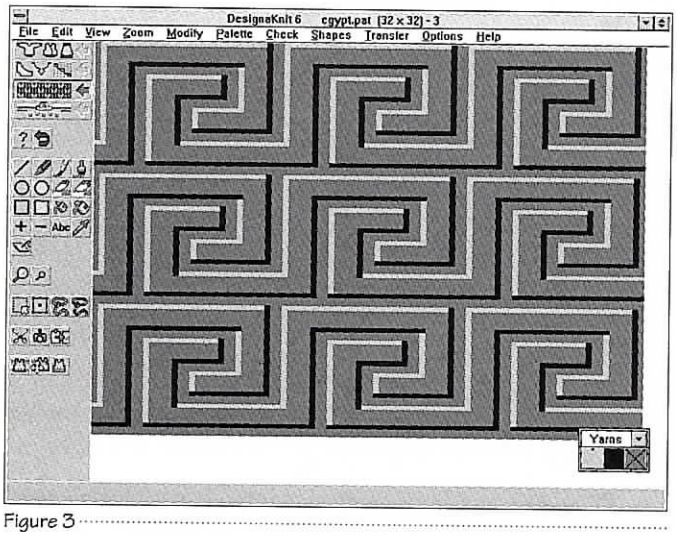


Figure 3

usually square. The tension was set as 28 stitches and 40 rows to 10 cm - so the grid has flattened rectangles, wider than they are high and this has the effect of making the design shorter and wider than the picture.

To make it possible to keep the same proportions as the original picture, it is also possible to use the Convert Graphic option from Stitch Designer. This should always be used for pictures in which the proportions are important - such as animals, sports, buildings and so on.

From Stitch Designer, select **File - Convert Graphic.** Select **File - Load picture.** The box displays a list of the files in the DesignaKnit 6 graphics directory, but this does not include the egypt or carvedstone wallpaper. To find this, double click on the C:\ at the top of the list. Use the arrows to find the Windows directory and double-click on it - check that the message at the top is c:\windows. To display the wallpaper file, which is in .BMP format, use the box on the left - List files of type and select .BMP files. Click on the argyle.bmp file, then select OK and the picture is shown at the top left of the screen.

On the left side of the screen, below the buttons, is the size of the picture in pixels - 32 X 32. To change this, click on **Settings** which displays the window shown in Fig. 4. Enter 32 in the number of stitches box, then read the message above to select the number of rows to use for the conversion to maintain proportions for the selected tension, which is 46. Enter this number in the rows box. This defines the size of the stitch pattern when converted with DesignaKnit.

To convert the .BMP picture into a DesignaKnit stitch pattern, click OK to return to the main screen, then click on **Grid on** then **Apply.** The picture is converted, using the size selected in Settings. To return to Stitch Designer click on **Save and Exit.**

The resulting pattern is shown in Fig. 5. The change of size to convert in proportion to the original produces a square shape like the original picture which was opened in Paint or Paintbrush.

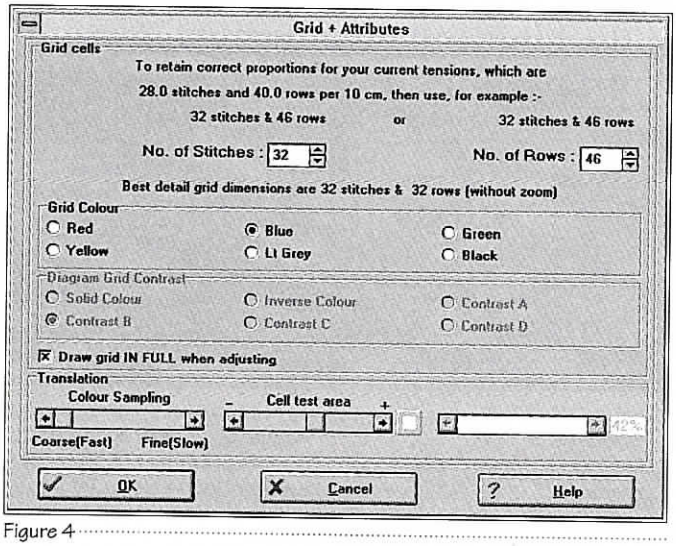


Figure 4

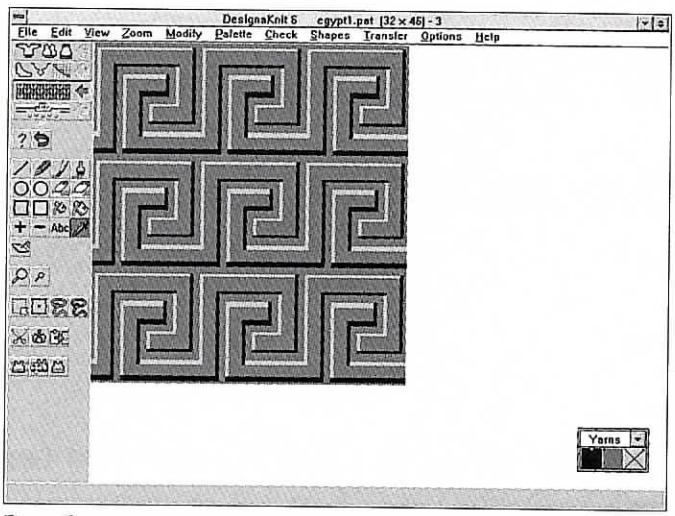


Figure 5

Compare the two footballers in Fig. 6. They are both taken from a scanned drawing and each is half the width of the original scan. The one on the left was copied to the clipboard and pasted into DesignaKnit using the first method but selecting **Edit - Scaled Paste** to reduce it to half size, the one on the right converted in proportion using Convert Graphic. The proportions are important when converting this picture, so the Convert Graphic method produces a better result.

The ease with which the enormous variety of graphics which can be displayed on the computer screen can be converted to DesignaKnit stitch patterns makes it possible to produce a very wide range of different stitch patterns. For some geometric patterns and other designs in which proportions are not important, use the simple copy and paste method. To keep shapes in proportion to the original, select a suitable tension and use Convert Graphic. ■

More information about converting graphics is included in Diane's book ***Computer Graphics and DesignaKnit.*** *In addition to the various methods of conversion, it covers the sources of graphics including clipart, pictures, art and design packages, using a scanner and deals with the problems of using graphics and their solutions. The book is £5.95 from your dealer or £6.20 (including postage) direct from:-*

Diane Bennett
9 Huntley Grove
Nailsea
BRISTOL BS19 2UQ

Information about the program is included in the quarterly DesignaKnit Link newsletter. The 1997 issues started in May and the subscription is £12 and the set of 1996 issues and disk are still available for £10. You can order the book and/or newsletter, from Diane, at the above address.

Figure 6

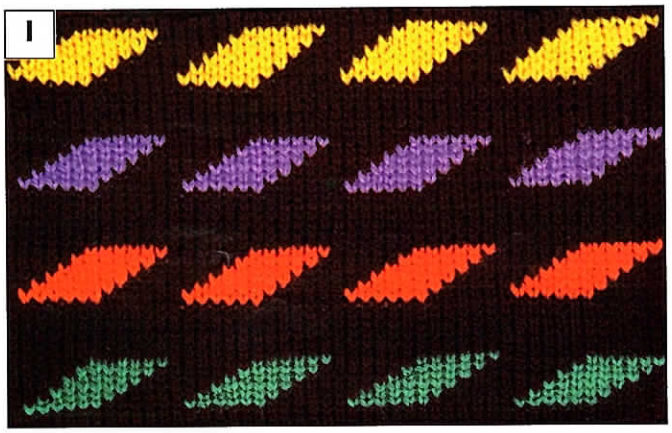
Pick a Card

Maggie Andrews

Part 4 - Repeat and Border Patterns

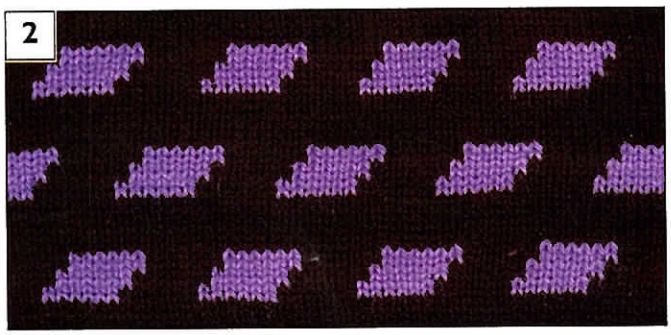
I hope you enjoyed slipping in and out of slip stitch last month and got some super patterns with the diagonal stripe card or one of your own. Do let me know if you get a spectacular design form your own experiments.

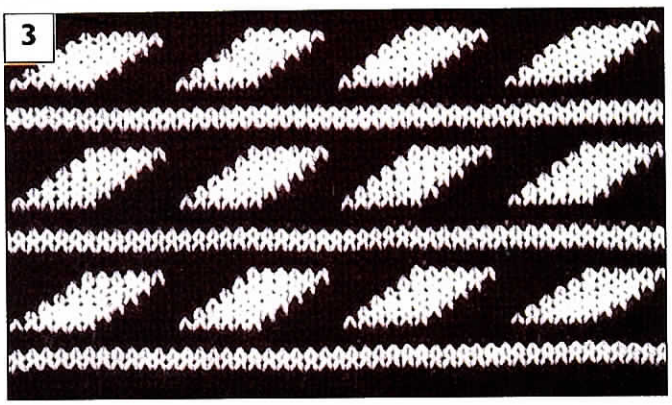
This month, I am pulling the wool over the eyes of Fair Isle to make repeat and border patterns. For these samples, MC is the main colour of your choice and contrast colours are numbered Col 1, Col 2, Col 3 and so on. The first yarn stated goes in Feeder 1/A and the second yarn stated goes in Feeder 2/B. When only one yarn is stated, use this colour and work in stocking stitch; when two yarns are stated, work in Fair Isle. The card should start on the first row and rotate throughout, except where it is stated.



SAMPLE 1
Set card on every row rotation.
Using MC/Col 1, K 6 rows.
Using MC, K 6 rows.
Using MC/Col 2, K 6 rows.
Using MC, K 6 rows.
Using MC/Col 3, K 6 rows.
Using MC, K 6 rows.
Using MC/Col 4, K 6 rows.

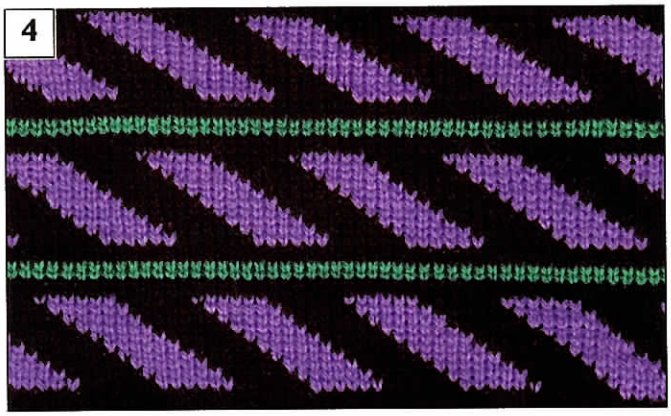
SAMPLE 2
Set card on every other row rotation.
* Using MC/Col 1, K 6 rows.
Using MC, K 6 rows *. Repeat from * to *.

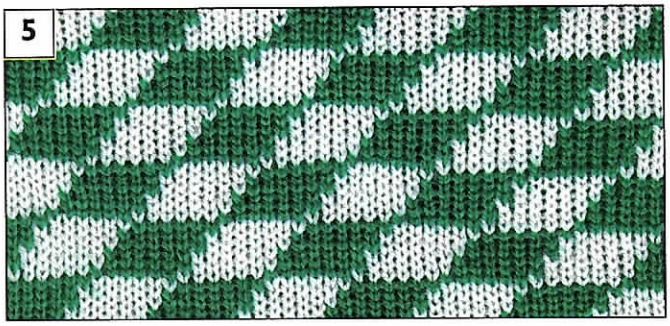




SAMPLE 3
Set card on every row rotation.
* Using MC/Col 1, K 6 rows.
Using MC, K 2 rows.
Using Col 1, K 2 rows.
Using MC, K 2 rows *. Repeat from * to *.

SAMPLE 4
Set card on every row rotation.
* Using MC/Col 1, K 10 rows.
Using MC, K 2 rows.
Using Col 2, K 2 rows.
Using MC, K 2 rows *. Repeat from * to *.





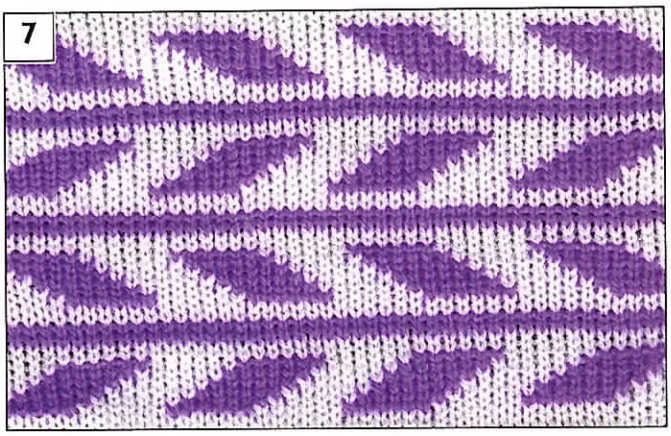
SAMPLE 5
Set card on every other row rotation.
Using MC/Col 1, K 5 rows.
* Using Col 1/MC, K 6 rows.
Using MC/Col 1, K 6 rows *.
Repeat from * to *.

Part 4

6

SAMPLE 6
Set card on every row rotation.
* Using MC/Col 1, K 12 rows. Remove card, turn it over from left to right and re-insert it on the first row. Using MC, K 6 rows. Using MC/Col 1, K 14 rows *. Repeat from * to *.

7



SAMPLE 7
Set card on every row rotation.
* Using MC/Col 1, K 6 rows. Remove card, turn it over from left to right and re-insert it on the first row. Lock card. Using MC, K 2 rows. Using Col 1, K 2 rows. Using MC, K 2 rows. Release card *. Repeat from * to *.

SAMPLE 8
Set card on every row rotation.
* Using MC/Col 1, K 9 rows. Remove card, turn it over from right to left and re-insert it on 10th row. Lock card. Using MC/Col 1, K 1 row. Release card *. Repeat from * to *.

8

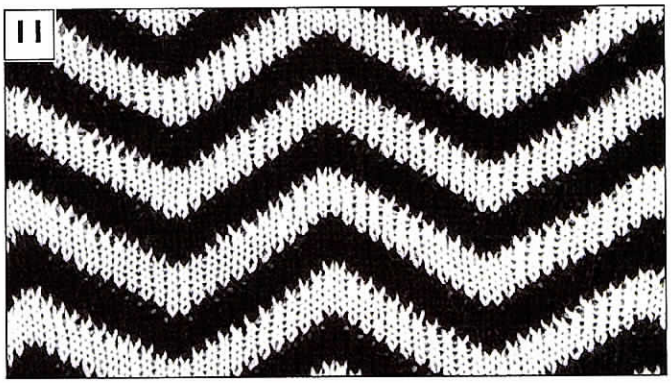
9

SAMPLE 9
Set card on every row rotation.
* Using MC/Col 1, K 6 rows. Remove card, turn it over from right to left and re-insert it on 7th row. Lock card. Using Col 1, K 2 rows. Release card. Using MC/Col 1, K 6 rows. Using MC, K 2 rows.

SAMPLE 10
Set card on every row rotation.
* Using MC/Col 1, K 6 rows. Remove card, turn it over from right to left and re-insert it on the first row. Lock card. Using Col 1, K 2 rows. Release card. Using MC/Col 1, K 6 rows. Using MC, K 2 rows.

10

11



SAMPLE 11
Here's a sample for electronic owners.
Set card on every row rotation.
Set machine to mirror image pattern card. Using MC/Col 1, just knit.

SAMPLE 11a
Here's another sample for electronic owners.
Set card on every other row rotation.
Set machine to mirror image pattern card. Using MC/Col 1, just knit.

11a

There are countless variations on this month's ideas. You can knit various colour sequences or set the card on another row number to give you an entirely different pattern. So, why not try some variations of your own, either with this card or with an old card of your own?

Next month, I'll be working with Fair Isle again - but mostly showing you fabrics on the "wrong" side. Turn any of this month's samples over and look at the back - they're not very exciting, are they? Just wait until you see what I have in mind for next time! Until then, Pick A Card and have fun. ■

Skirt with Kick Hem

Designed by Maggie Andrews

Maggie has designed this skirt to complement the Jacket with Peplum which we featured on page 56 of our March 1998 issue.

BACK AND FRONT ALIKE
With carriage at right, set machine for full needle rib/double rib. Push 182 [182, 182, 192, 192] Ns at centre of machine to WP. Push 181 [181, 181, 191, 191] corresponding Ns on ribber to WP for full needle rib/double rib. Using MT-6/MT-6 and MY, cast on. Carriage is at left. Set the machine for full needle rib/double rib knitting. Set RC at 000 and then, using MT/MT, K 10 rows. Transfer the end ribber st at right on to the adjacent ribber N at left. Counting from the left, transfer the first and every foll 10th ribber st on to adjacent ribber N at right. Push empty Ns to NWP.
** K 10 rows. Counting from the left, transfer the first ribber st from each group on to adjacent ribber N at right. Push empty Ns to NWP.
Rep from ** 7 times more.
K 10 rows. RC shows 100. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.
Push 147 [154, 162, 170, 177] Ns to WP. Push 35 [28, 20, 22, 15] evenly spaced Ns from WP to UWP. With carriage at right and K side of WY facing, replace 1 st on to each N in WP and 2 sts tog on to each N in UWP. Unravel WY. Set RC at 000. Using MT and MY, K 110 rows placing markers at each end on every 40 rows. Adjust length at this stage, if required. Place marker at each end. Shape sides by dec 1 st at each end on next and every foll 4th row until 127 [134, 142, 150, 157] sts rem, then on every foll 3rd row until 107 [114, 122, 130, 137] sts rem. K 3 rows. RC shows 180. Place marker at each end.

WAISTBAND
Using MT-2, K 17 rows. Make a hem by placing loops from marked row on to corresponding Ns. Using MT, K 1 row. and then cast off.

PRESSING
Wash all pieces. With wrong side facing, block knitting by pinning out all pieces to measurements given while still wet, avoiding rib panels. Allow to dry in shape before removing pins.

MAKING UP
Join side seams leaving one waistband seam open. Insert elastic into waistband and join with 1 cm overlap. Close opening. ■

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge machines with a ribber.

MATERIALS
Bramwell Fine 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in Stone (MY).
Length of 2 cm wide elastic to fit waist, plus 1 cm.

GARMENT WEIGHT
Finished garment in first size weighs 290 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ or telephone 01282-779811.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS
To fit hips 92 [97, 102, 107, 112] cm, 36 [38, 40, 42, 44] in.
Actual size 96 [101, 106, 112, 116] cm, 38 [40, 42, 44, 46] in.
Length to waistband 71 cm, 28 in (adjustable).

TENSION
30 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6). Wash and dry swatch before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of stocking stitch and ribber side of kick hem as right side of garment.
b) Use a treble transfer tool for all decreasing.

FOR CHILDREN AND FOR FUN

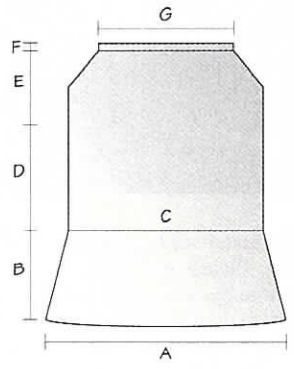
£4.00 each from woolshops or £4.50 direct inc p&p.
All five books £20.00

MAGGIE ANDREWS
79 Hookfield, Harlow, Essex CM18 6QQ

Pattern 2

Diagrams

A = 65 [65, 65, 69, 69] cm
B = 25 cm
C = 49 [51, 54, 56.5, 59] cm
D = 28 cm
E = 18 cm
F = 2 cm
G = 35.5 [38, 40.5, 43, 45.5] cm



There are lots more suits or separates that can be made to match in the following Maggie Andrew's books - SKIRTS AND TOPS, ALL SEASONS SUITS, CLASSIC COLLECTION, SUMMER WARDROBE, SKIRT COLLECTION AND COTTON TOPS COLLECTION.

These books are all available from Bramwell stockists price £4.00 each, or direct from Maggie for £4.50 each including post and packing. Readers in Europe should add an extra 50p per book and readers in the Rest of the World should add an extra £1.00 per book and send their remittance in Sterling only, please.

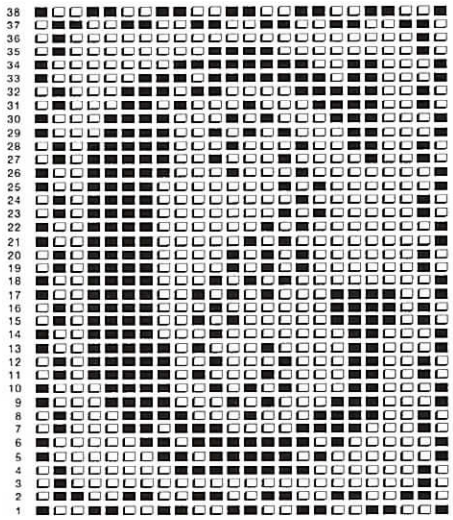
SPECIAL READER OFFER
You can order all six of these books from Maggie, at the address given below, for just £24.00 post free until the end of August 1998.

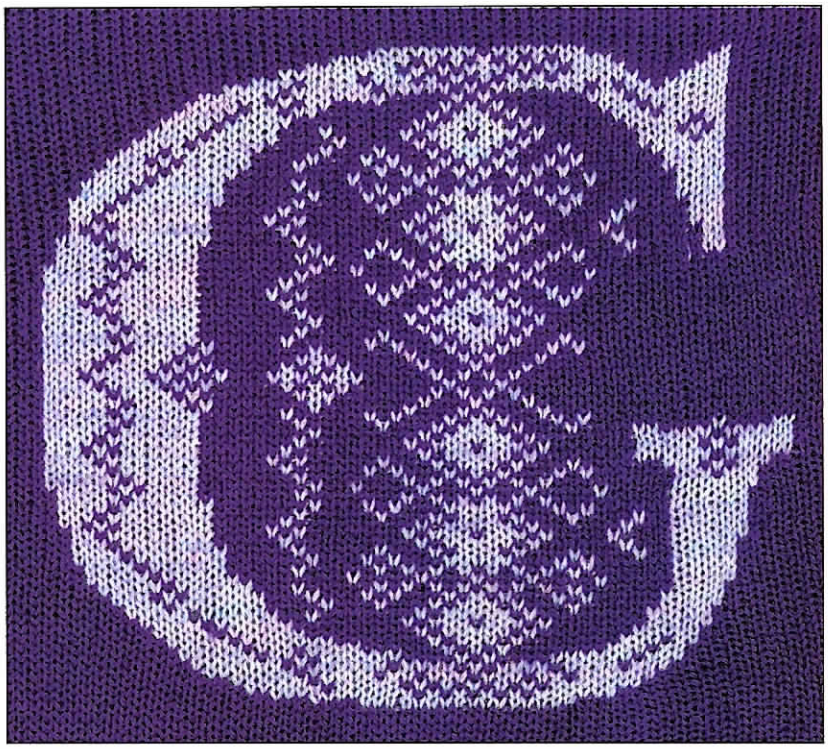
For a free illustrated catalogue of Maggie's designs, please send a stamped and self-addressed envelope or two International Postal Coupons to Maggie at the address given below.

Maggie Andrews
79 Hookfield, HARLOW, Essex CM18 6QQ

Picture Parade

Jo Newton





Going on through the alphabet, we come this month to "F" and "G" - each electronic picture having a complementary 24 stitch pattern. You'll remember last month we showed the 20 stitch combination design for "D", "E" and "F" and in the next issue we'll bring you the 20 stitch pattern for "G", "H" and "I".

The large electronic motifs are all the same number of rows, so that they can be used together if desired. However, please note that some are less than 60 stitches, according to the shape and proportions of the letter. For example, it would be very difficult to imagine a 60 stitch wide letter "I"!

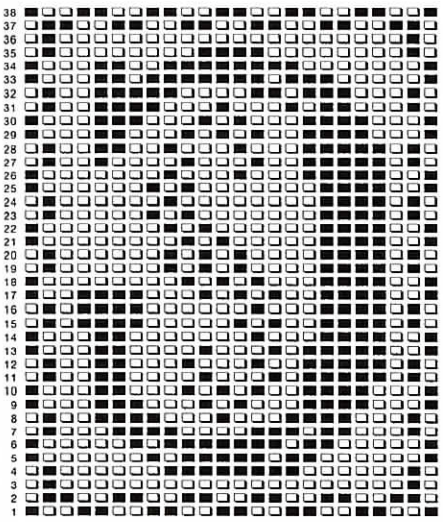
The 24 stitch patterns can be used either as single motifs, in bands, or as an all-over design repeating both ways indefinitely. For a more interesting all-over pattern, the letters can be moved over 12 stitches in the second repeat, as I have done for the 24 stitch letter "G". The border design will still match up, but a card 76 rows long will need to be punched.

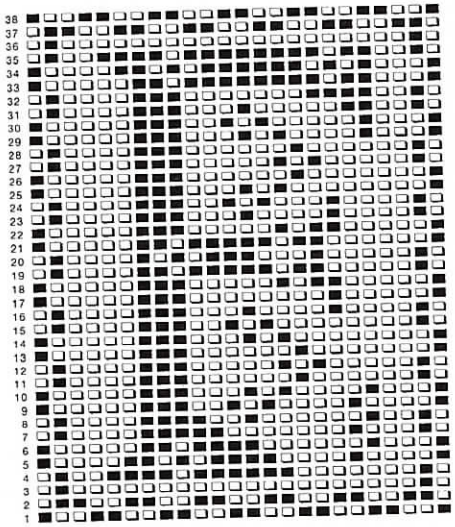
Carrying this theme even further, different letters could - of course - be alternated to create unique, personalised garments. I have decorated the "F" with some Swiss darning. I feel this needs to be used quite sparingly, or the actual letter could be obscured - so it's worth while experimenting with small segments at a time, until the desired effect is reached.

By the way, if anyone is desperate for any particular letter and feels they just cannot wait for it to be published, I shall happily send a print out on receipt of a self-addressed and stamped envelope. Please state whether you require the pattern in 24 stitch or electronic format - or both and, as with all my designs, they can be added to any disk bought from me at no extra charge.

Please see my advertisement, on page 11, for details of all my books and disks and, if you are in doubt at all, do give me a ring. I love to talk to MKM readers! ■

The Alphabet



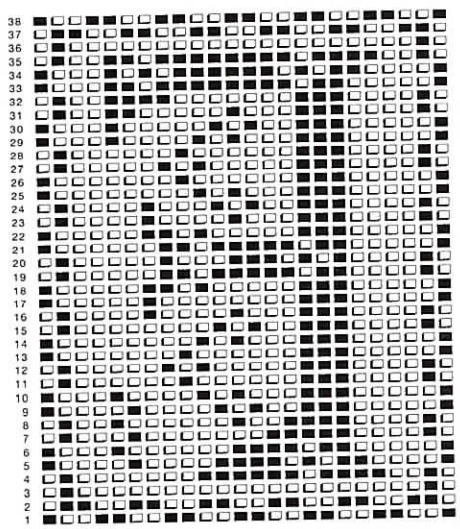


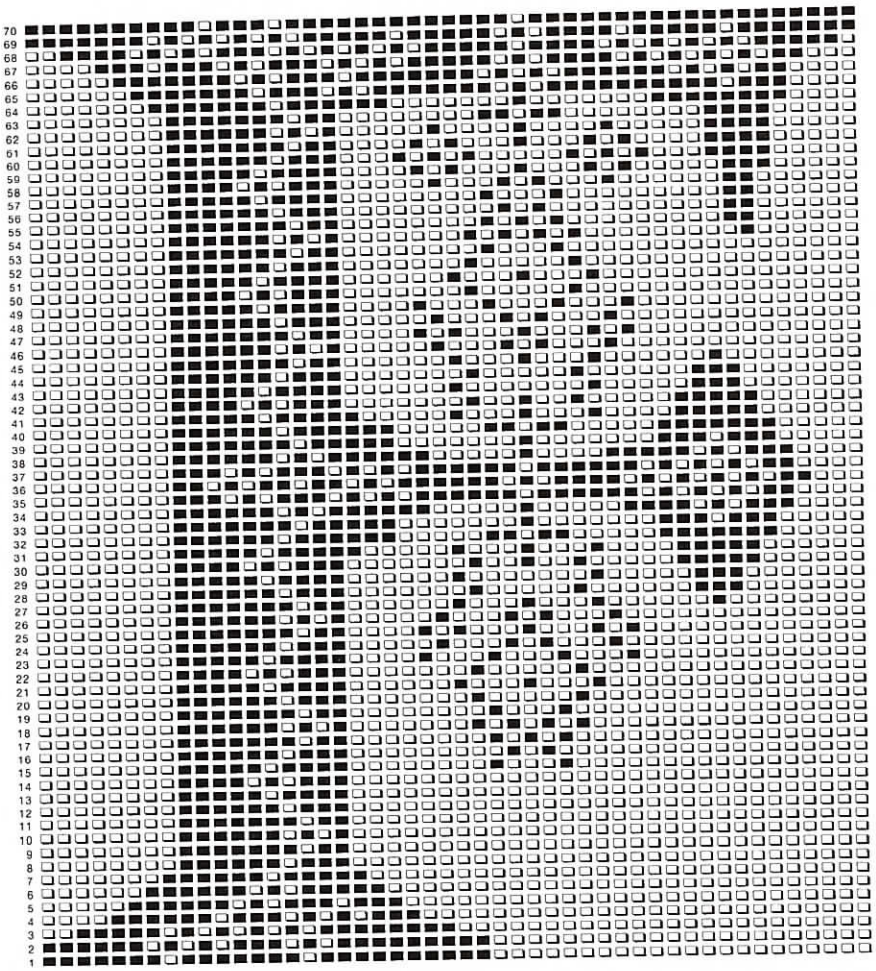
These charts can be traced directly on to a mylar sheet. Owners of electronic machines should check that their machine is set to knit the correct view of the design, reversing if necessary.

YARNS USED
FORSELL SHAMAL

"F"
586 AQUA with 570 OPAL
Swiss darning in 527 HOLLYBERRY (RED)

"G"
578 MULBERRY with 503 SEAMIST





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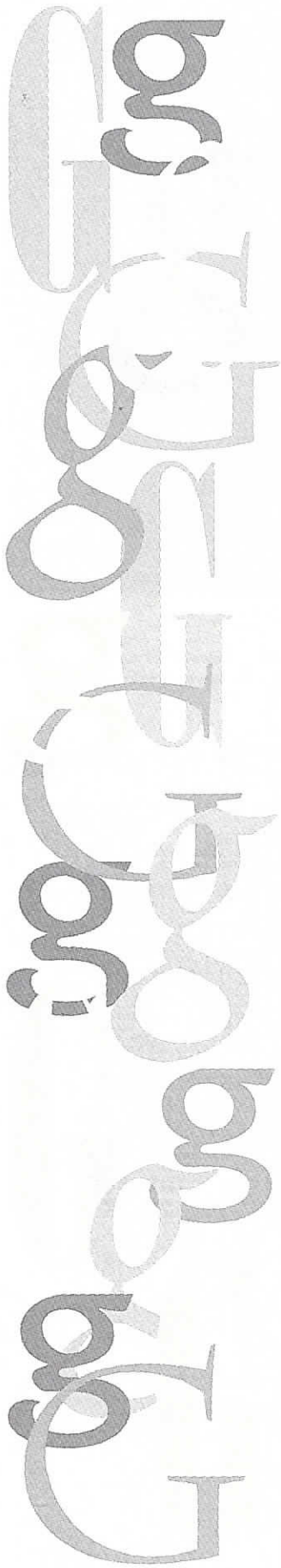

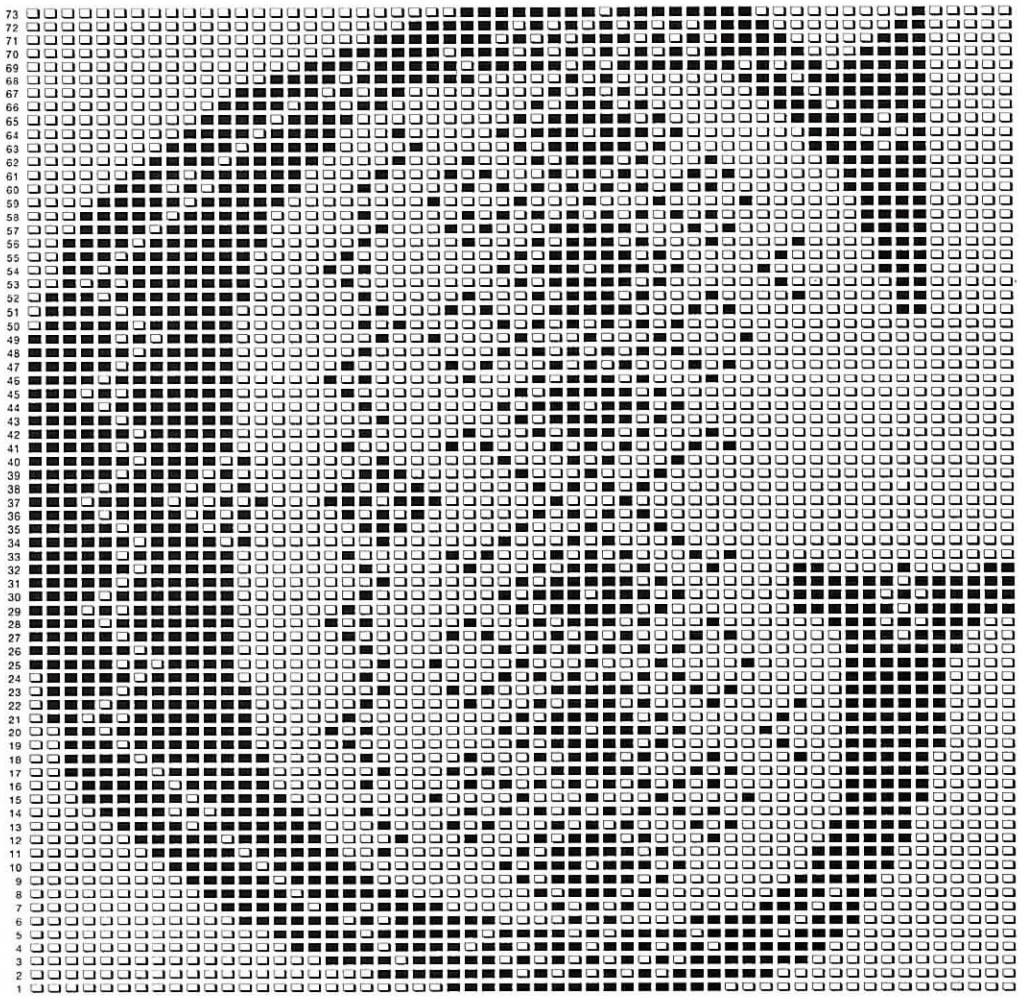

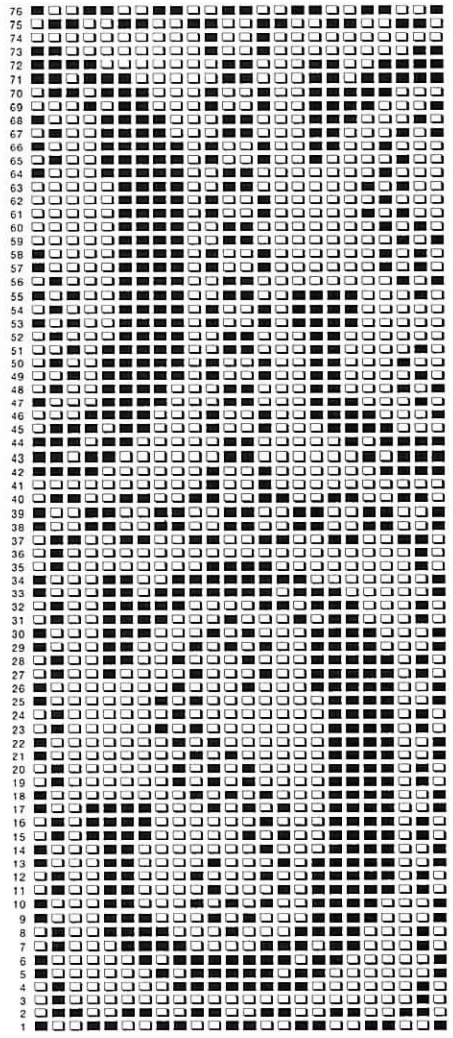

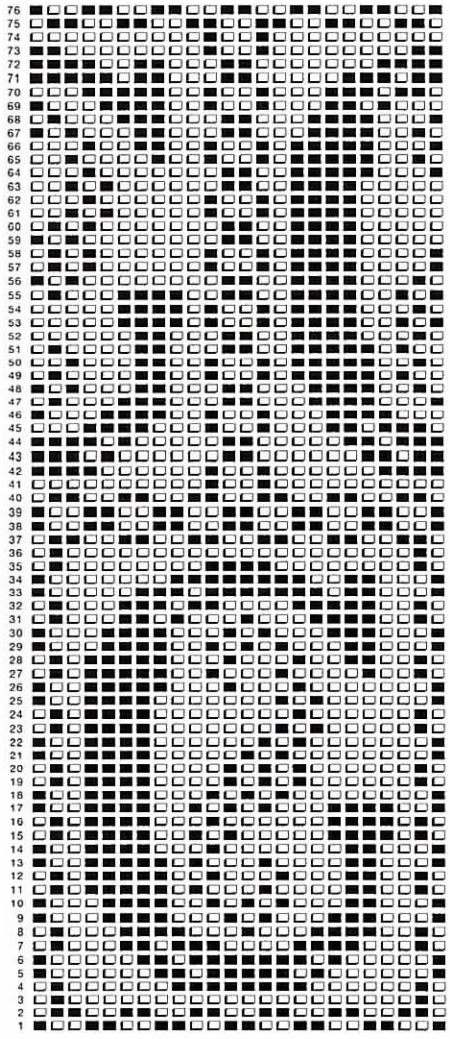

Clubline

BRACKNELL M/K CLUB
Barbara Belcher has written to let us know that members of the **Bracknell Machine Knitting Club** meet at the East Hampstead Community Centre, Bracknell on the first and third Thursday of each month from 7.30 pm to 9.30 pm. New members are very welcome and Barbara will let you have full details if you telephone her on 01344-455706.

DARLINGTON COLLEGE
We're sure you'd like to make a note of the courses starting at the college in September. MACHINE KNITTING - all levels from complete beginnners to advanced. NCFE Stages 1, 2 & 3. C&G 7802 Creative Skills and 7900 Parts 1 and 2. RIBBERWORK - specialist classes in double bed knitting at two levels. NCFE Stages 1 and 2. New for 1998/99 is HAND KNITTING, for those wanting to develop their own designs - C&G 7900 Creatice Studies. TEXTILE DECORATION is for beginners and those already involved in textile crafts - C&G 7802 Creative Skills. For further details, please contact the college at:-

Cleveland Avenue
DARLINGTON
Co Durham DL3 7BB
Tel:- 01325-503030

KENNINGTON M/K CLUB
Club Organiser **Val Tait** has written to tell us that meetings of the **Kennington Machine Knitting Club** are held on the 2nd and 4th Thursday of each month. Members meet from 7.30 pm to 9.00 pm at the Willesborough Baptist Church Hall, Hythe Road, Willesborough, Ashford, Kent. If you'd like to join the group, Val will be pleased to let you have more information if you telephone her on 01303-812260.

NEW CLASS IN SUFFOLK
On behalf of **Elsa McFee,** Peggy Kent has kindly written from Lowestoft to let us know that a new class for machine knitters will start on the 9th September. The venue will be the Village Hall, Weybread, Suffolk and the classes will be held from 10.00 am to 12.00 noon. Fees are a modest £30 for a ten week course and Elsa will be pleased to let you have more information if you telephone her in the evening on 01502-574919.

ASH M/K CLUB
Kathleen King was one of our visitors at **Machine Knitting LIVE!** and she stopped for a chat. It was lovely to see her and she passed on one very useful bit of information about knitting for premature babies - which none of us had thought of until she mentioned it! **The Ash Machine Knitting Club** members have decided to knit for their local baby unit this year and one colour they were especially asked was not to knit garments in yellow.

Most of us still dress baby girls in pink and baby boys in blue - and opt for lemon or turquoise as suitable colours for either sex. Many babies, not only those who are born premature, have jaundice at birth - and can look terrible when dressed in yellow. One lady I also spoke to said that her daughter was perfectly well and looked lovely in pink - but appeared to have jaundice when dressed in a lemon matinee coat. You might like to bear this in mind when knitting!

The **Ash Machine Knitting Club** is a fairly small, but very friendly group of machine knitters who meet on the last Wednesday of each month at St Mary's Church Centre, Wood Street, Ash Vale, Aldershot, Hampshire. Meetings start at 7.30 pm and new members are assured of a very warm welcome. For more details, please call Kathleen King on 01252-547269.

WHITEHORSE M/K CLUB
Did you know that the **Whitehorse Machine Knitting Club** has been running now for just over 20 years! It's a tremendous achievement and members meet from 7.30 pm to 9.30 pm at the Railway Community Centre, Railway Village, Swindon on the 2nd and 4th Thursday of each month. It's a warm, friendly club and new members are welcome.

Guest speakers have been arranged for the coming year and Club Secretary **Margaret Steers** would very much like to contact other clubs in the area who might like to join them. For more information about the speakers or the club, please call Margaret on 01793-615114. ■

Club Secretaries - this is your page and your chance to let anyone interested in machine knitting know who you are, what you do and when you do it. Write to us at the address on page 3 and we'll print your details in the first available issue.

CLUBLINE DIRECTORY

To: The Editor, Machine Knitting Monthly,
PO Box 1479, Maidenhead, Berkshire SL6 8YX

Please enter our Club in the Clubline Directory ❑
Please change our Club's entry to the following ❑

Organiser's name .....

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Town .....

County ..... Postcode .....

Full address of club meetings .....

.....

Town .....

County ..... Postcode .....

Monthly date(s) of meetings .....

Time of meetings .....

Please include only one entry on this form and print the details on plain paper if you prefer not to cut your magazine

4000 miles of knittir

Diane Bennett

Miles & Miles

Oh Brother!

Our great adventure has lasted six weeks - it has been very hectic but great fun and we hope that all those who have been involved have enjoyed it too. Helen Griffiths and I travelled to several places in the UK and on the "other side of the pond". Our journey took us almost the whole length of the west coast of the United States, from north of Seattle, about 100 miles from the Canadian border to San Diego, just a few miles from the Mexican border.

It had all started in Dallas, in September 1996. On my way to set up the computer ready for my DesignaKnit classes at the BritAm seminar organised by Bramwell US, I was introduced to Helen Griffiths - a knitter born in England but now living in Southern California with her husband, Cliff.

Later that afternoon, I decided to go for a swim and collected my swimming costume from the balcony of my hotel room. Looking down, I saw the motor home which Helen had told us they had travelled from California in - now parked just below. On my way to swim, I decided to say "hello" - and that was the end of my swim for the afternoon!

I was introduced to Cliff and the owner of the motor home, who was looking forward to the seminar. Helen and I then started to talk; Helen's friend was left quite bemused and we even said some things that Cliff did not understand! If you have visited the opposite side of the pond, you may be aware that UK English and US English are not the same - and it is amazing how many differences there really are. That afternoon was the start of the friendship which led to our adventure.

By the time I arrived home from my travels in the US and Canada after Dallas, Helen had e-mailed me to invite me to the west coast in October 1997 and I asked her if she would like to visit the UK to teach at the Warner Knitting Holiday and possibly other venues. The advantage of this was that we could then fly back to Los Angeles together. Arrangements, of course, took a long time to make, but finally tickets were booked and we were ready to go.

On a Tuesday morning late in September, I set off for Heathrow to meet Helen from the flight from Los Angeles and as I write this, six weeks later I am waiting for my flight home. In these weeks we travelled nearly a thousand miles in England and over three thousand miles in the USA and met a large number of knitters.

Jet lag dictated that Helen needed a day to recover, but late on Thursday we set off from Nailsea for Nantwich where her first stop was Metropolitan. Leaving her on Friday morning, I could see in her face something which I too, have experienced. When travelling to another country to teach knitting, the responsibility is frightening!

- "What if they don't like me?"
- "Will they enjoy the classes?"

These are questions that all of us who teach knitting classes face, but imagine what it is like when teaching abroad for the first time. By the time I collected her on Sunday morning, all that was forgotten and the knitters were clamouring for her return - her 1998 trip is in the planning stages as I write.

After Metropolitan, Helen visited knitting clubs at Broadway, Yateley and Eversley, then had a well earned rest while visiting a friend in Oxford before we set off for Nantwich again and the Warner Knitting Holiday.

The knitting holiday was originally organised by Co-op Holidaycare, but is now a Warner exclusive and a well-established, popular event in the UK knitting calendar. Other lecturers for 1997 included Carl Boyd, Pat Reid, Eileen Metcalf and Christina Salisbury. The holiday included not only lectures, but also the very popular video lectures, with a video cameraman to show what the demonstrator is seeing on a large TV screen for all those attending.

For those wanting to try out the techniques, including some of the many new ideas that Helen was demonstrating, there were hands on workshops. A recent new feature was the specialised half-day workshops and these included half a day with Helen on Double Jacquard, with Pat Reid on Brother electronics and myself on DesignaKnit. The Passap and Pfaff sessions with Eileen and Chris were also a very popular feature.

All too soon our week was nearly over and is was time for the knitters' fashion show. This was one of the highlights of the week and one lucky lady won a voucher for £100 to spend on her knitting. Included in the show was, by chance, an American sweater - which was later presented to me and which I took on my travels. I hope that it is happy in its new home in California - someone fell in love with it and it fitted them so perfectly that I had to leave it with her!

After some hairy moments with car problems on the return journey, we finally arrived back in Nailsea and had a short break before flying to Los Angeles for the second part of our trip. On Wednesday, we set off for Seattle and I was to learn the meaning of

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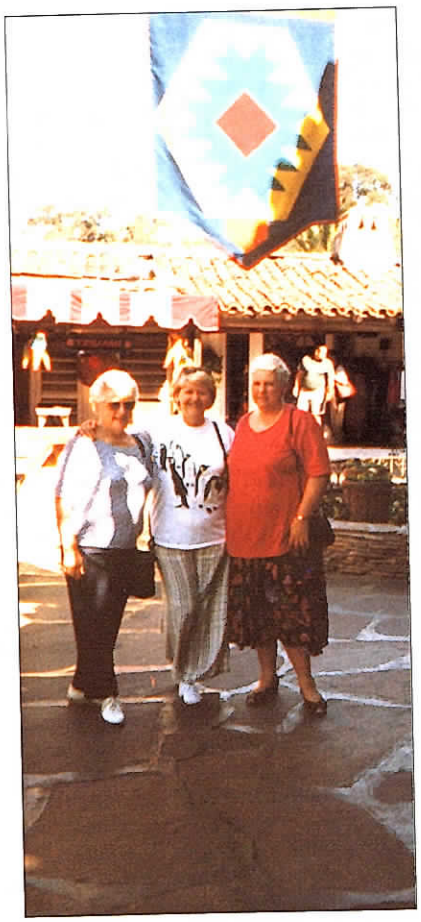

Above: A day off in San Diego Old Town

Below Right: The 'American' sweater at Alvaston Hall

Below: An American sweater, made in Fresno for a visit to England

driving distances in the USA. There were no breaks for coffee, we drank it in the car (or rather Helen's jeep); breakfast and lunch were eaten on the road as well. Shortly after leaving Los Angeles, we crossed the Tejon pass - where the freeway is higher than it is possible to climb in the UK! On we went to Sacramento, then to Willows to stay the night.

While waiting for Helen to check in at the motel, I spotted a notice asking residents not to clean the ducks in their rooms but to use the duck cleaning station provided. What ducks . . . and what is a duck cleaning station? When we left at 5 am the next morning, we saw the duck cleaning station - a stainless steel sink unit in the middle of the grass, but it was not until our return journey that we realised that this area is a centre for rice growing and the ducks live on the paddy fields!

Late on Thursday, we arrived in Seattle and the next day was my first full day of teaching. During my trip, I taught in a great variety of places - that day it was a community centre with a pond outside where we could feed the ducks at lunch time. Later, I was to teach not only in a wholesale warehouse but also in three different shops and an Italian restaurant!

Wherever I went, the reception was the same; knitters who had often travelled long distances were keen and eager to learn, whether it was single bed techniques such as automatic intarsia, double bed fabrics or DesignaKnit. It was a wonderful, although very busy trip.

From Seattle we travelled back to Los Angeles via Vancouver, Washington, then the Oregon coast - which was beautiful - Sacramento and Fresno. We frequently travelled in the evening after I had finished teaching, because I taught ten days out of eleven! After a brief stop overnight in Los Angeles, we travelled on to San Diego, where I had a very large group of DesignaKnit owners - all keen to know as much as possible about the program.

While travelling, I had a variety of new experiences including my first taste of Margarita - I loved the strawberry version! I tasted food from all over the world including basque, Thai, Japanese and the best French restaurant I have eaten in outside France.

All too soon it was time for my last two days of teaching, at Helen's just outside Los Angeles. This was followed by my day off and a visit to San Diego Old Town and the new seaport area. The day started with a Mexican breakfast and the largest strawberry Margarita you have ever seen - which Helen and I shared. Then it was time to come home, leaving me with my memories.

I found it heartbreaking to pass signs for Crater Lake, Mount St Helens, Yosemite, Joshua Tree and many other places that I would have loved to visit. It is very difficult to combine these with a knitting trip, since there is never enough time. Gordon and I plan to visit the west coast as a special "post-retirement" trip - when maybe I will also be able to meet some of the many friends that I made on this trip. Both Helen and I have been delighted by the welcome on both sides of the pond - those who are not machine knitters just have no idea what they are missing!

This was an adventure which can never be repeated - but I look forward to my next trip to the US. Although I have many pressing invitations to return to the west coast, I am unlikely to be able to travel to that area again at least until the year 2000. US knitters should watch for details of the US knitting event of that year, "The British Invasion".

The USA is such a vast country that I need to visit other areas before I return to the west coast. I am planning trips to seminars in Dallas, Erie in Pennsylvania and Raleigh in North Carolina in September and to Hamilton and probably the Purls of Joy seminars in April and May 1999. I hope to visit knitting groups not only in Canada but also in the mid west and perhaps on the east coast.

Knitters in the UK may like to know that the next Warner holiday at Alvaston Hall, Nantwich will be on October 12th to 16th. Lecturers will include another transatlantic visitor, Scott Renno from Dallas - well known to those who are on the Internet. Scott will be teaching DesignaKnit, double jacquard and other topics. See you there! ■

Helping Hand

Eileen Mellor

Last month, I promised to give you the pattern for a simple sweater. It's one that Joyce and I have used over and over again and can be made for either a man or woman. Before I give you the instructions, let me just give you a few more hints and tips to help you along.

First, let me explain about the Tension Dial. Although the numbers speak for themselves, when you arrive at 7, 7•, 7•• and 8 onwards, one dot can make a lot of difference to the finished measurements of your knitting!

I have just completed the back of a cardigan for my son and the last one I knitted was with the tension dial set at 8.. (eight and two dots). This time, I decided to knit with the tension dial set at 9. There's at least half an inch difference in the width and, of course, it's longer!

Do take care when deciding which tension to use. I'm still asking Joyce what to do - should I knit size 28 in on Tension 8, or size 30 on a tension 7 . . . and that is after I have been knitting for three years! I really would be lost without my pal.

I suggest that the hems can be knitted on Tension 3, or Tension 2•• for a child, but you should always knit the sleeve hems or cuffs fairly tightly so that they keep their shape. I find that although young people grow in the body, the sleeve length can remain static for a long while - and I do so hate to see miles of cuff turned back because the sleeve is too long.

PUTTING GARMENTS TOGETHER ON MACHINE

SHOULDER SEAMS

I suggest that you join the shoulder seams with the right sides facing, so the casting off will come on the inside. With the right sides together, put the stitches of both shoulders on the machine - knit across from right to left on Tension 9, come back on Tension 9 and then go across on Tension 10. Cast off with your linker, or by hand. If you cast off by hand, then leave the needles in knitting or working position. If you intend to use a linker, push the needles out as far as they will go to holding position and put weights on the work before linking.

SLEEVES

You should first make a note of the number of stitches at the top of the sleeve, then push this number of needles to working position. Although you don't need it just yet, push the carriage to the right end of the needlebed. Take the rest of the garment and, with the right side facing you, put the garment back on the machine with the shoulder seam at centre "0".

Working one full stitch in, pick up about two stitches for every three rows knitted along the armhole edge, making sure you have the same number each side of "0". (If the number you need is 140, pick up 70 each side of "0".) This leaves the "0" exactly in the centre of the sleeve. It's more difficult to pick up stitches than replace open loops so, if you put the back and front on the machine first, the knit side will face you and you can see the line of stitches easier than if you are looking at the purl side.

Once the back and front are on the machine, with the wrong side facing you, replace the stitches from the last row worked in main yarn across the top of the sleeve. Now you have the back and front and sleeve neatly on the machine, pull the needles right out.

Having left the carriage at the right hand side, thread it up with yarn and knit one row at Tension 9, go back at Tension 10 then cast off. You have a very neat armhole seam.

Remove the waste yarn and do make sure that all the stitches have been picked up. If you were using three strands together, make sure that you haven't left one "strand" hanging! You can now turn the garment inside out and join the side and sleeve seams.

Some knitters join these seams on the machine and I have mixed feelings about this. I like to sew up garments by hand, sewing in all the "ends" and the different colours if I have knitted a fair isle pattern or stripes. I find it simpler to "match" the patterns by hand and you, too, will find your own preferences after a few garments. I find the sewing very painstaking - I'd much prefer just to knit and find some good person to join up all my knitting - but that's not to be!

I hope you have many, many happy hours knitting as I do and as many happy hours inventing garment patterns and discussing knitting with your friends. You'll find lots of friends when you have a knitting machine - and hopefully you will have at least one good friend to share your thoughts with - like I have with Joyce.

I hope my short series of articles has helped a bit. The feeling you have when you see someone actually wearing what you have knitted is indescribable and the family will always be there, asking for replacements. Happy Knitting!

Before we move on to a few simple patterns, I'll just add a word about casting on with waste yarn. Your machine manual and personal preference will determine which method you use for an open-edge cast on. The patterns I've given you all have double welts, so you need to be confident about starting off with waste yarn.

Older machines were often supplied with casting on combs which had hooks at each end to attach them to the machine. Most new combs have no hooks, so you need to knit one row across the needles before hanging the comb on the loops. I do fid this a bit "hit and miss", but if you find you haven't caught all the stitches, take the comb off and re-position it before knitting a few more rows. After all, it doesn't matter how many rows of waste yarn you use, does it?,

Many knitters use the nylon cord supplied with the machine for casting on with waste yarn. Using a loose tension, knit one row in waste yarn over the selected needles, then lay the nylon cord over the zigzag of knitted loops - between the needle hooks and the sinkers. The cord should lie straight across all the stitches and drop down just beyond the last needle in working position at each end.

Make sure the cord is not caught in any of the needle hooks then take both ends of the cord in your left hand and pull down very firmly, holding the ends of the cord below the needlebed. Knit one row back then, still holding the cord, knit about four or six more rows. Let go of one end of the cord and keep pulling until it comes completely out of the knitting.

Joyce uses this method a lot, especially when knitting without the ribber. However, I don't like it at all and much prefer to use a cast-on comb! It really is a matter of personal preference and it's a good job we aren't all alike! Do experiment and use the method which suits you best.

SLEEVELESS SLASH NECK TOP

(The back and front are both alike and it's a very easy pattern for a beginner!)

Push up 161 needles then cast on with waste yarn and knit a 2x1 mock rib over 51 rows on Tension 3. If you use a multiple of 3+2, the 2x1 arrangement will fit perfectly and the seams will match nicely. Also, if you knit an odd number of rows, you can knit a loose row in the middle of the welt and it gives a very nice, crisp edge. If you'd like more help, read the mock rib instructions in the Yarn Guide on page 63.

Turn up the welt, remove the waste yarn and continue in stocking stitch until your row counter shows 198 from the top of the rib. You can choose your own tension for the main body of the garment, it's usually around 7••, 8 or 8.

Last in the series

HAT

Here's a simple pattern for a hat that you might like to try. There's not a great deal of difference in the circumference of a child's and adult's head, so adjust the number of stitches and rows as you like.

Push up approximately 102 needles then cast on with waste yarn and knit a 2x1 mock rib. Here, you could also try a 3x1 or 4x1 rib, both of which look good. Set the tension dial at about 2••, 3 or 3. and knit until the row counter reads 49 from the start of the rib.

Turn up the hem, remove the waste yarn, continue in stocking stitch and knit 50 rows. Transfer the stitches back to a 2x1 or 3x1 rib - whichever you started with - and knit one row. This will reduce the number of stitches to take off at the end. Break off the yarn leaving a long end for sewing, then knit a few rows in waste yarn and remove from the machine.

Thread a tapestry needle with the end of yarn, pick up each of the open loops of the last row knitted in main yarn, draw up the stitches as tightly as you can, then fasten off securely. Sew around the hole neatly, if necessary, join the seam and you have yourself a hat. These days, I find that neither boys nor girls care for "bobbles" on the top, though a few years ago all the kiddies liked them - such is fashion, even in the young!

You can, of course, put Fair Isle on the hat, so why not try knitting one repeat a picture, or stripes, in the 50 straight rows above the hem? When the hem is turned back there is still enough knitting to see a picture, or a stripe!

Arrange the needles for a 2x1 rib again by transferring the 3rd and every following 3rd stitch on to its adjacent needle, then pushing the empty needles back to non working position. Knit 31 rows, again with a loose row in the centre. The neck line must not be too tight as it will "draw" in too much. It's usually knitted on a slightly lower tension than the main knitting. Finally, cast off.

With the garment off the machine, fold the top rib in half and sew down neatly. You'll find the loose row gives a very nice fold line. Do not forget to steam the top and bottom mock rib - and there you are . . . half a garment is knitted! Now knit the other half, exactly as the first.

To finish the top, stitch along the fold line of the top rib to form a shoulder seam. Measure down approximately eight inches or whatever you wish for the armhole, then with the shoulder seam at the centre "0" and the wrong side facing, pick up about two stitches for every three rows in a 2x1 arrangement. Using the same tension as the neck rib, knit 31 rows as before and cast off. Fold the rib in half and catch down, as you did for the neckband then join the side seams and you have done it!

As you can see, this really does abandon - for the time being - knitting and measuring tension swatches and calculating stitches and rows. We haven't blocked the knitting and pressed it - but we have made a garment we can wear. I find that what beginners most need is something quick and easy to show for a modest outlay on yarn and their efforts at the machine - the fine tuning can come later! ■

Eileen's final pattern is for an easy, drop sleeve, unisex sweater. She had originally graded it in four sizes but we thought it would be so popular that we've added two more sizes and written it out in our usual style. The instructions start on page 28.

We hope you enjoy making the sweater and that Eileen's articles have been a wonderful source of inspiration for you. Happy Knitting!

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Unisex Sweater

Designed by Eileen Mellor

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS
Any yarn which knits approximately as **a standard four ply.** (Yarn Guide No.11.)
1 cone in Oatmeal or main colour (MC).
1 cone in Navy Blue or contrast colour (C).

GARMENT WEIGHT
Eileen used a cotton mix yarn and her finished garment in first size weighs 545 g.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information on page 3.

MEASUREMENTS
To fit bust or chest 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.
Actual size 98 [104, 109, 114, 120, 125] cm, 39 [41, 43, 45, 47½, 49½] in.
Length to shoulder 67 [68.5, 69.5, 71, 72, 73.5] cm, 26½ [27, 27½, 28, 28½, 29] in.
Sleeve seam 45.5 [45.5, 47, 47, 48, 48] cm, 18 [18, 18½, 18½, 19, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
30 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
d) On Silver Reed electronic machines, press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

STRIPE PATTERN
* K 16 [16, 16, 16, 17, 17] rows C and 2 rows MC. Rep from * 8 more times, then cont in C.

BACK
Push 75 [79, 82, 87, 91, 94] Ns at left and 74 [79, 82, 86, 91, 94] Ns at right of centre 0 to WP. 149 [158, 164, 173, 182, 188] Ns.
* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-5 and MC, K 20 rows. Using MT+2, K 1 row. Using MT-5, K 9 rows. Using C, K 2 rows. Using MC, K 9 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.
1ST AND 4TH SIZES
Inc 1 st at right edge.
3RD AND 6TH SIZES
Inc 1 st at each end.
ALL SIZES
150 [158, 166, 174, 182, 190] sts. Set RC at 000 **.
Using MT, K 256 [262, 266, 272, 276, 282] rows.
SHAPE NECK
Push 99 [103, 107, 113, 117, 121] Ns at left to HP and cont on rem sts for first side.
K 2 rows. Push 3 Ns at neck edge to HP, K 2 rows. Push 2 Ns at neck edge to HP on next and foll alt row, K 1 row. 44 [48, 52, 54, 58, 62] sts. K 4 rows. Using WY, K a few rows and release from machine.
With carriage at left, push 51 [55, 59, 61, 65, 69] Ns at left from HP to UWP and finish to correspond with first side, reversing shaping.

NECKBAND
Push rem 62 [62, 62, 66, 66, 66] Ns from HP to UWP. Push 3 [3, 3, 4, 4, 4] adjacent Ns at left and right from NWP to WP. 68 [68, 68, 74, 74, 74] Ns. Pick up 3 [3, 3, 4, 4, 4] sts along each side of neck and place on to empty Ns.
*** Using MC, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-5, K 6 rows. Using C, K 2 rows. Using MC, K 18 rows. Using MT+2, K 2 rows. Push Ns from NWP to WP. Cast off ***.

FRONT
Work as for Back to **.
Insert card and lock on first row.
Set machine for knitting single motif over Ns 37 to 60 inclusive at left of centre 0. Using MT, K 31 [32, 33, 34, 35, 36] rows. Release card and cont in Fair Isle. With MC in feeder 1/A and C in feeder 2/B, K 48 rows. Lock card on first row.
Set machine for knitting single motif over centre 24 Ns. Cont in st st and MC. K 31 [32, 33, 34, 35, 36] rows. Release card and cont in Fair Isle. With MC in feeder 1/A and C in feeder 2/B, K 48 rows. Lock card on first row.
Set machine for knitting single motif over Ns 37 to 60 inclusive at right of centre 0. Cont in st st and MC. K 31 [32, 33, 34, 35, 36] rows. Release card and cont in Fair Isle. With MC in feeder 1/A and C in feeder 2/B, K 48 rows. Remove card. Cont in st st and MC. K 1 [4, 5, 6, 7, 10] rows. RC shows 238 [244, 248, 252, 256, 262].
SHAPE NECK
Push 85 [89, 93, 99, 103, 107] Ns at left to HP and cont on rem sts for first side.
K 2 rows. Push 4 Ns at neck edge to HP on next and foll 2 alt rows, K 1 row. Push 3 Ns at neck edge to HP on next and foll 2 alt rows, K 1 row. 44 [48, 52, 54, 58, 62] sts. K 16 [16, 16, 18, 18, 18] rows. Using WY, K a few rows and release from machine.
With carriage at left, push 65 [69, 73, 75, 79, 83] Ns at left from HP to UWP and finish to correspond with first side, reversing shaping.

NECKBAND
Push rem 62 [62, 62, 66, 66, 66] Ns from HP to UWP. Push 12 [12, 12, 13, 13, 13] adjacent Ns at left and right from NWP to WP. 86 [86, 86, 92, 92, 92] Ns. Pick up 12 [12, 12, 13, 13, 13] sts along each side of neck and place on to empty Ns.
Work as for Back neckband from *** to ***.

Pattern 3

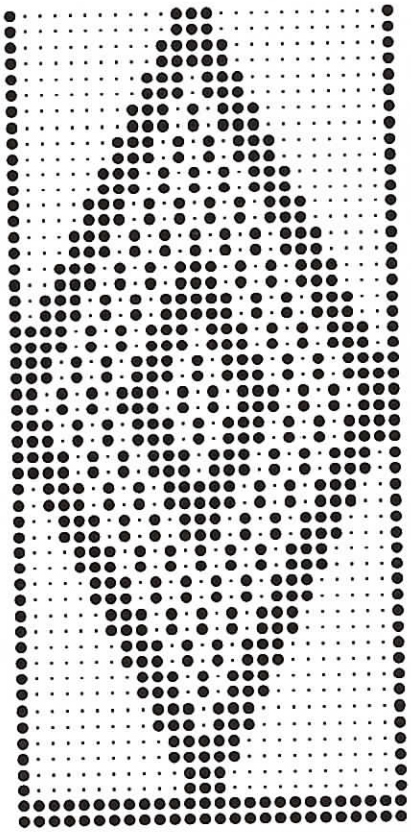
SLEEVES
Push 34 [36, 37, 39, 40, 42] Ns at left and 34 [35, 37, 38, 40, 41] Ns at right of centre 0 to WP. 68 [71, 74, 77, 80, 83] Ns. Work as for Back from * to *.

2ND, 4TH AND 6TH SIZES
Inc 1 st at right edge.

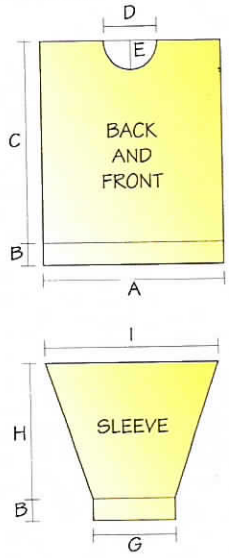
ALL SIZES
68 [72, 74, 78, 80, 84] sts. Set RC at 000. Using MT, cont in stripe patt and shape sides by inc 1 st at each end on every 4th [4th, 5th, 5th, 5th, 6th] row until there are 92 [76, 122, 102, 84, 120] sts, then on every foll 5th [5th, 6th, 6th, 6th, 7th] row until there are 140 sts. K 10 rows. RC shows 178 [178, 184, 184, 188, 188]. Cast off.

Diagrams

Punchcard Chart



A = 50 [52.5, 55, 58, 60.5, 63] cm
B = 3.5 cm
C = 63.5 [65, 66, 67.5, 68.5, 70] cm
D = 20.5 [20.5, 20.5, 22, 22, 22] cm
E = 3 cm
F = 7 [7, 7, 7.5, 7.5, 7.5] cm
G = 22.5 [24, 24.5, 26, 26.5, 28] cm
H = 42 [42, 43.5, 43.5, 44.5, 44.5] cm
I = 46.5 cm



JOIN RIGHT SHOULDER
Push 44 [48, 52, 54, 58, 62] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+2 and MC, K 1 row. Cast off with a latch tool.

JOIN LEFT SHOULDER
Work as for Right Shoulder but read left for right.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Join neckband seams. Fold neckband in half to inside, catch down very loosely. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. ■

Question Time

Pat Coulston

Let's Twist Again

In an article a while ago, we were discussing yarn and I mentioned "the sideways phenomena". Do you remember? It was in reply to a lady who had knitted a skirt, only to find the knitting went "sideways" and we talked about a few things that could be done to avoid this. In the post, a little while later, came a very welcome letter from Mr A J (Tony) Traylen of Uppingham Yarns, in Rutland and I'd like to share his comments with you. He wrote:-

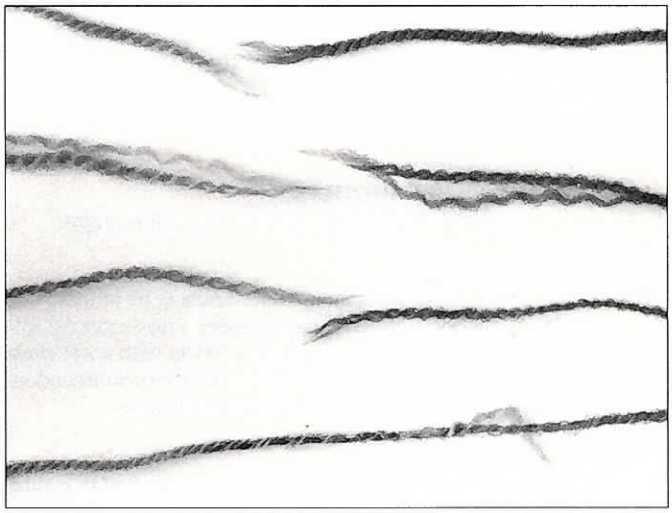
"I was very interested to read your article in Machine Knitting Monthly and the reference you make to "the sideways phenomena" known, in the trade, as knitting on the bias. This is a constant problem and our advice is not to purchase singles yarn (see Note below). Although we receive, in our processing works, considerable amounts of singles yarn, we do not sell it in the home machine knitting market. In fact, it goes into commercial sock, dishcloth or cleaning cloth production.

"I attach a cutting which appeared in Machine Knitting Monthly some time ago. Although the explanation only scratches the surface, it is a considerable lecture in itself."

Here is the article, which is taken from the January 1991 issue of *Machine Knitting Monthly*. It starts off with a word from the Editor:-

"We printed a letter in our September issue from Mrs Sherburn, who was having a problem with an unidentified yarn which knotted and twisted during her attempts to knit it on the machine. Since then, we have received further advice and help from the experts which we feel might be of interest to Mrs Sherburn and others who have experienced similar difficulties! This is accurate technical information concerning yarn "twist" sent to us by Mr A J Traylen of Uppingham Yarns Ltd, Rutland."

"Both "S" and "Z" twist yarns can be perfectly stable, as both are used in knitwear. It is the actual twist itself which can create "twist liveliness" and the problem which Mrs Sherburn has experienced. "Twist" liveliness occurs in yarns which have an imbalance in torsion forces and, in particular, in singles yarn which has not been "steam set". This is the reason why most knitwear yarn is folded. For example, two fold thirties (2/30's) where two strands of singles yarn are fed into a "doubler" in parallel SS or ZZ and the doubler reverses the direction, thus making the yarn stable. It is also possible to have a cable twist of yarn of ZSZ."



Twist the yarn to distinguish between an 'S' and 'Z' twist

"Mr Traylen's advice to those who have a "twist lively" yarn is to knit it into a supportive stitch, such are rib, or feed it with a stabilised yarn such as 2/24's bright regular acrylic or nylon/polyester. These yarns can also be woven on the surface of knitted fabrics without any problems.

"It is possible that Mrs Sherburn has purchased a weaving yarn - as this process is common in her area of Yorkshire, whilst "knitwear" has moved further south to the Leicester area and the Midlands. Mr Traylen hopes this information is of help."

So, seven years later - thank you, again, Mr Traylen for your help and advice.

NOTE - SINGLES YARN

This is very, very fine yarn and will probably have no information whatsoever written about it on the cone. You might find it in "bargain boxes" or perhaps at a yarn sale or so on . . . avoid it completely!

A SUPER, NEW IDEA

I was working in an every needle rib recently and had to cast off twelve stitches at both sides, for an armhole. This was fine and all I had to do was go through the same procedure as usual - transfer the ribber stitches to the main bed and cast these stitches off, behind the sinker posts.

This works without a problem - providing you do not catch the yarn with which you are casting off, on one of the ribber sinker posts. This is easily done, if you are not keeping a really sharp eye out! Once you have caught that yarn, it is an absolute beast to free from the ribber sinker posts. It is also very difficult to undo any stitches you have already cast off and they tend to drop.

I was busy casting off and thinking to myself that there had to be a better way. Then it came to me . . . one of those very, very rare moments of brilliant inspiration! Usually, with all wonderful discoveries, they have been "discovered" years ago and have since been forgotten - so, if this is the case, my apologies to whoever discovered this. For me, it is a first!

Transfer the required number of stitches to the main bed, as usual. Now comes the "mother and father of all inventions", as they say! Get a rubber band and stretch it across the ribber sinker posts, under and a bit beyond either side of the position on the needlebed where you're going to do the main bed cast off.

Now, when you wrap the yarn around the needle to cast off, the yarn slides over the rubber band and cannot - unless you deliberately force it - get caught on the ribber sinker posts. Problems eliminated!

Here's one other little tip for you. When you wrap the yarn around the needle to work the cast off, wrap it around twice - once round the stem of the needle and then into the hook, as usual. This makes the cast off just very, very fractionally looser than normal.

CASTING OFF ROUND THE SINKER POSTS

For the very beginner, casting off around the sinker posts has the benefit of making the cast off looser and it is much better than just taking one stitch to the next needles.

Sinker Post Cast Off on Single Bed Machines

1. With the single transfer tool, take the stitch off the needle and take that stitch behind the sinker post.
2. Put the stitch on to the next needle.
3. Bring the needle a little way forward so the stitch falls behind the latch.
4. Wind the yarn round that needle; the first time wrap it around the stem of the needle and the second time, take it into the hook of the needle.
5. Pull back the butt of the needle, so the new yarn is pulled through the original stitch.

Do the Twist!

Do you know that Pat has written and runs a superb correspondence course for E6000 knitters? She'd be pleased to send you full details if you write to her at the following address:-

Pat Coulston
3 Blake Hill Crescent
Parkstone, POOLE, Dorset BH14 8QN

A stamped, self-addressed envelope would be much appreciated.

An interesting thing happened to me the other day, when I was doing some double bed work on my Brother 881. I'm sure the same thing would happen using any other Brother, Silver Reed or Knitmaster machine - if you are using a four tension arm assembly.

I always use the ribber clamps with any machine, even if I am not going to use the ribber. This is because I prefer the angle the ribber clamps raise the machine for knitting. I find it is much easier on the shoulders and back. Also, because of the ribber angle, I can always use my Brother four tension arm assembly - which is convenient for holding four colours and saves me having to change the yarns around!

I was merrily knitting away on both beds and using my four colour tension arm - albeit with only one colour threaded. Every now and then, with the carriages at the left, the yarn would slip out of the ribber carriage. I usually wouldn't notice and would get thoroughly "clunked" on the toes as the weights, cast on comb and work hit them hard!

At first, I thought the little arm of the ribber carriage had accidentally become slightly bent. (Silver Reed and Knitmaster ribber carriages have a tiny dot (.) on the ribber carriage, opposite this arm, showing the exact position.) So, I very gently eased the arm towards me, just a tiny bit. It had absolutely no effect whatsoever - the whole lot went again . . . on my toes and the floor!

I wondered if it was the yarn, but felt it couldn't possibly be the culprit because I was using a lovely cone of Bramwell's Duo Magic. The yarn is so easy to knit, I knew it couldn't be the cause of the problem.

About the fourth time this happened, I was getting very cross - cross with myself more than anything else. It had never happened before, without obvious reason and the answer had to be obvious and must be staring me in the face.

Then I realised what had happened to cause the weights to fall. I don't expect you to have discovered the answer before me, because you cannot see my four mast tension arm assembly. Quite frankly, I have to admit that it is damaged! Not only does it lean to the left, but also it has been like it for a while. Lately, it has definitely got worse in use - and this was the cause of my frustrations. As the yarn mast was bent and leaning over, the yarn was running through to my machine at the wrong angle and, hey presto . . . it occasionally came out of the ribber carriage. I replaced it with my single yarn mast and knitted without any further problems. The four way mast, I am afraid, has to go in the bin - because it is too damaged to repair. What am I always saying to folk? If anything is damaged, bent and so on . . . DON'T use it! Serves me right!

ANOTHER TIP

I made mention earlier of changing yarn whilst knitting. Beginners might like to remember this useful little tip. When you want to change the colour of yarn, break off the old yarn at the back of the machine - just above the cone. Join the new yarn on to the tail that is left and pull the old yarn through the tension arm until the new one is in your hands. It not only saves time, but also quite a bit of effort! If you are working on the ribber, do the same thing - but pull down a loop of the old yarn between the beds, with the latch tool.

It's been a bit of a mixed bag this month, but I hope that some of the points I've covered will help your knitting. Join me next month. ■

Pat is one of our most popular writers and a firm favourite with all machine knitters. Do you know that she gives help and advice on E6000 machines in our sister magazine To & Fro? If you would like a sample copy of the magazine, please send us 4 x 1st class stamps - together with the coupon below - and we'll send you a magazine POST FREE!

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Creation 6

Eileen Metcalf

Whilst trying to explain some of the processes in **Creation 6** to a very experienced knitter who was attempting to learn to use the program, I realised that very little has actually been written about using it to get patterns into the E6000 console.

The knitter simply wanted to take one of our disks and use it to knit a pattern on her E6000. She had very little knowledge of the computer and I had to take her step by step through putting the patterns on to her computer, viewing them in Creation 6, then downloading them into her E6000 console.

I began to wonder about other knitters who do not have much knowledge of computers. Were there many computers, loaded with this expensive program, not being used for the purpose for which they had been bought?

Christina and I asked around and found that there were many knitters, still afraid of computers, who would love to have a simple instruction book to take them through the learning process. Several people volunteered to be guinea pigs for my text if I settled down to writing it.

That was the start. Then I had to decide how I was going to approach the subject.

"From the very beginning, with Creation 6 waiting for the patterns to be loaded onto it," said Christina, my business partner in **Metbury Designs.**

Although I love my computer I don't consider myself an expert and some of the terminology regularly escapes my memory, but perhaps, for this reason, I am a suitable person to write the instructions. I won't blind you with science, I will try to tell you where to find everything in simple non-computer language.

I am not going to tell you how to design wonderful patterns for yourself, many other people have done that. My purpose is to explain how to use the computer with Creation 6 in a very practical way. In order to follow the lessons in detail you will need a disk loaded with the correct patterns. This disk is available from **Metbury Designs** for £3 (£4 overseas - British currency or Visa or Mastercard) and the price includes postage and packing. Please write your name and address clearly and tell us that it is the Lesson disk which you require. This is exactly the same disk which is included with the book First Choice for Creation 6.

Eileen

Lesson 1 - Putting Patterns on to Your Computer

Computers run - in most instances - from DOS, from Windows 3.1 or from Windows 95. You need to know which one of these your computer uses before you begin.

If you don't know then your computer manual should tell you; if you haven't got one, then most teenagers (and even younger children) will be able to tell you, in seconds, by switching on your computer and watching what it says on the screen. In the first lesson you must follow the instructions for your computer set up. After that, you will all be able to follow the same instructions.

You must first know in which category your computer belongs - Dos, Windows 3.1 or Windows 95, then choose the correct information to follow. Although the little disk with the samples on it is called a "floppy" disk, it is quite firm and this term is inherited from when the computer used much larger disks which were much more flexible.

This series of lessons, for new Creation 6 users, is taken from the book First Choice for Creation 6 by Eileen Metcalf.

DOS

Start your computer. You should see **C:** on your screen.
Type **cd\crea** and press the return key (this is big key on the right and may be marked "enter" or it may have a large arrow head (↵) on it.
You will see **C:\CREA>**
Type **md\crea\metbury** and press the return key.
Now you will see **C:\CREA\METBURY** - You have successfully made a directory or folder in which to put the patterns from the floppy disk.

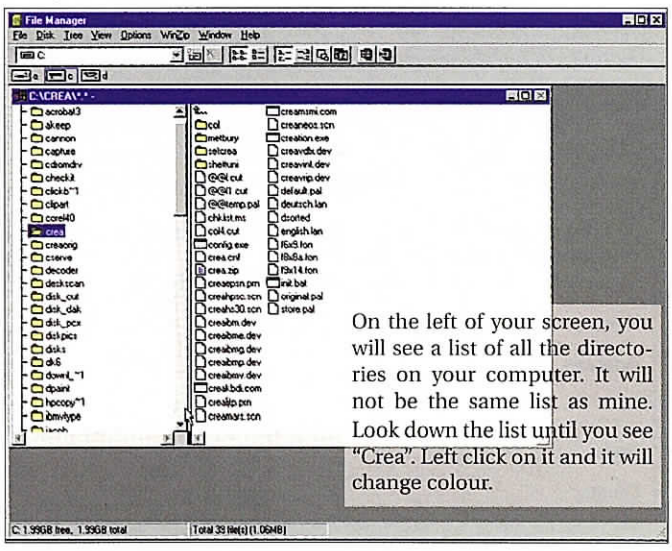
Now type **cd** and press the return key.
You will see **C:\>** on your screen.
Place the floppy disk in the slot.
Type **A:** and press the return key.
The disk in your computer may make a clicking or whirring noise then you will see **A:\>** on your screen.
Type **copy A:\cut*.* C:\crea\metbury** and press the return key.
The computer will click and grind then you will see a list of names and the number of files copied.
Type **C:** and you will again see **C:\>** on your screen

You are now ready to go on to Lesson 2. ■

If you have a computer which has a large floppy drive and a small one, you may need to substitute the letter "B" for all the letter "A"s above.

Windows 3.1

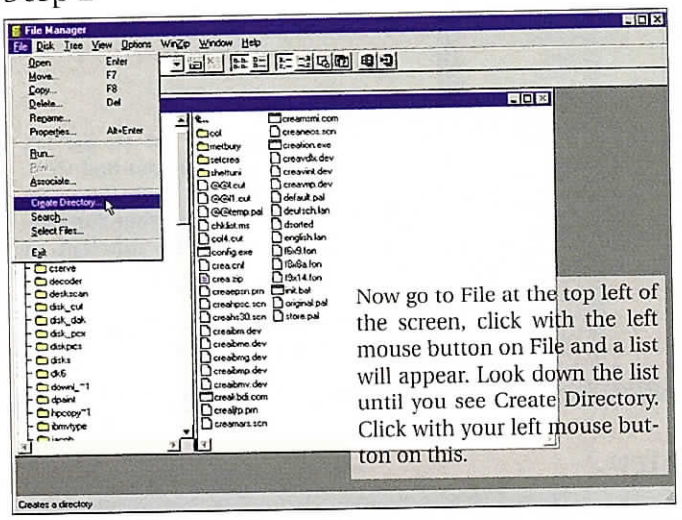
Step 1



On the left of your screen, you will see a list of all the directories on your computer. It will not be the same list as mine. Look down the list until you see "Crea". Left click on it and it will change colour.

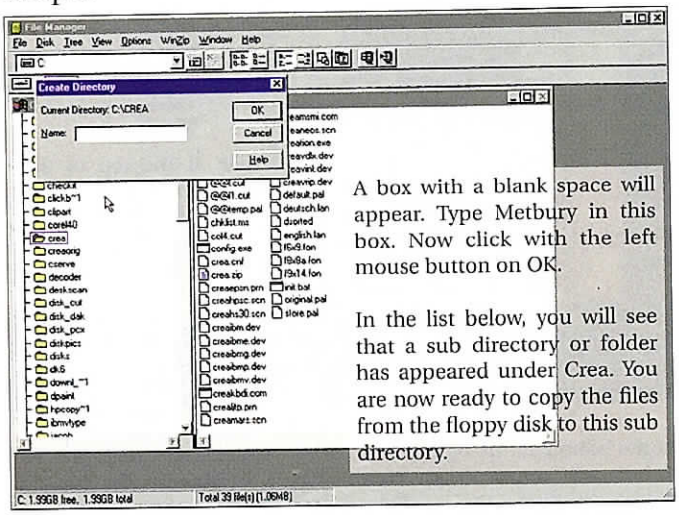
New Series

Step 2



Now go to File at the top left of the screen, click with the left mouse button on File and a list will appear. Look down the list until you see Create Directory. Click with your left mouse button on this.

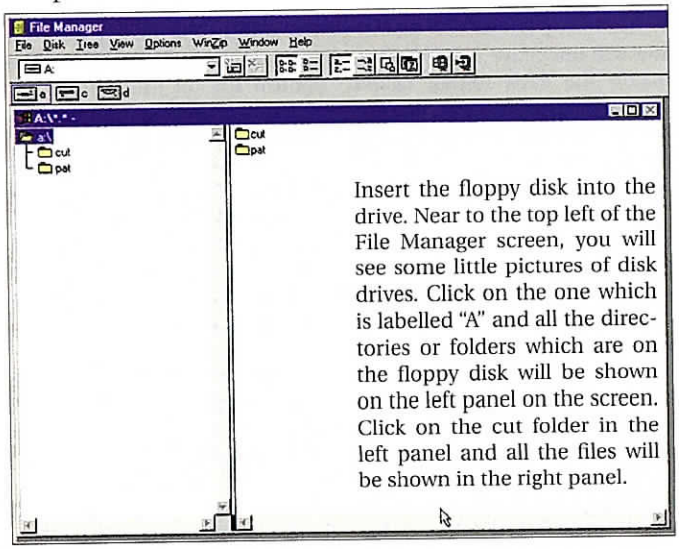
Step 3



A box with a blank space will appear. Type Metbury in this box. Now click with the left mouse button on OK.

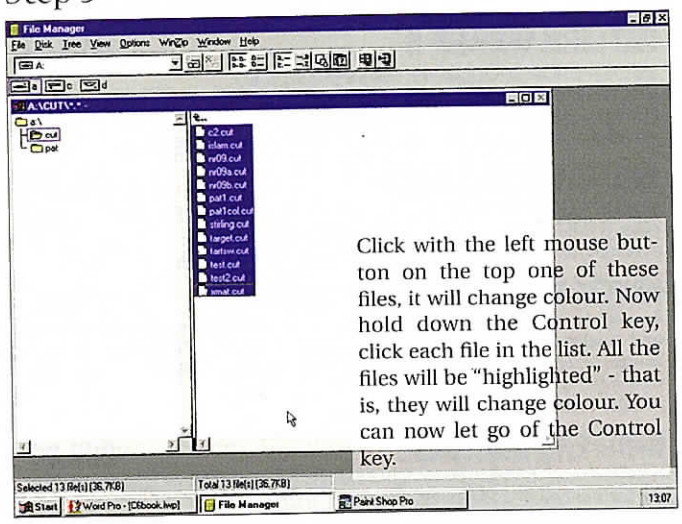
In the list below, you will see that a sub directory or folder has appeared under Crea. You are now ready to copy the files from the floppy disk to this sub directory.

Step 4



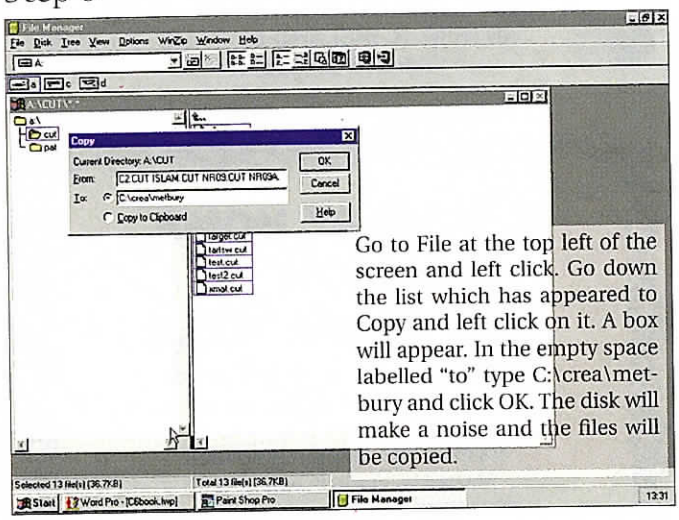
Insert the floppy disk into the drive. Near to the top left of the File Manager screen, you will see some little pictures of disk drives. Click on the one which is labelled "A" and all the directories or folders which are on the floppy disk will be shown on the left panel on the screen. Click on the cut folder in the left panel and all the files will be shown in the right panel.

Step 5



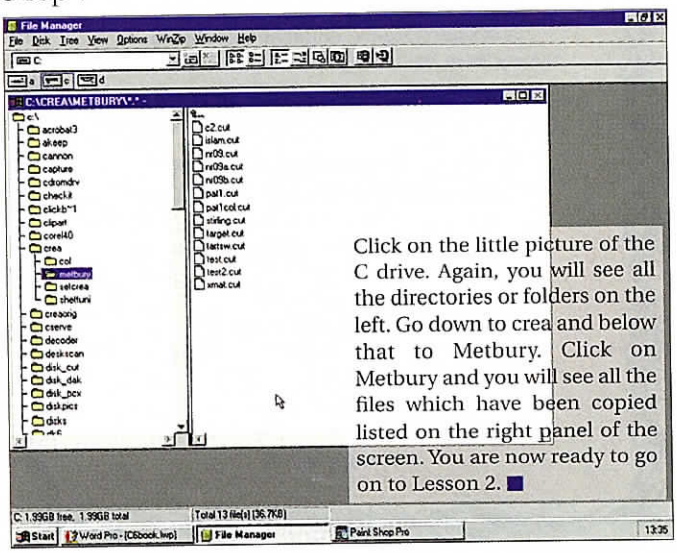
Click with the left mouse button on the top one of these files, it will change colour. Now hold down the Control key, click each file in the list. All the files will be "highlighted" - that is, they will change colour. You can now let go of the Control key.

Step 6



Go to File at the top left of the screen and left click. Go down the list which has appeared to Copy and left click on it. A box will appear. In the empty space labelled "to" type C:\crea\metbury and click OK. The disk will make a noise and the files will be copied.

Step 7



Click on the little picture of the C drive. Again, you will see all the directories or folders on the left. Go down to crea and below that to Metbury. Click on Metbury and you will see all the files which have been copied listed on the right panel of the screen. You are now ready to go on to Lesson 2. ■

34 ▶

Terry Mason

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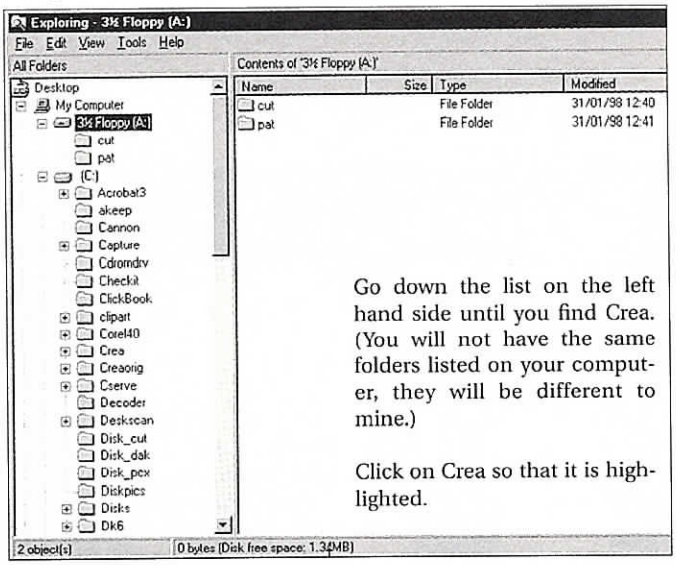
Windows 95

Go into Windows 95 and start Explorer. Go to View at the top of the screen and double click with the left mouse button on Details.

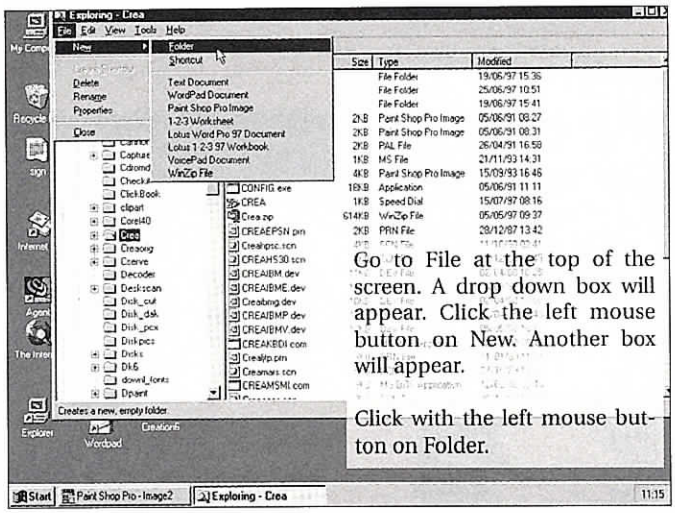
Step 1



Go down the list on the left hand side until you find Crea. (You will not have the same folders listed on your computer, they will be different to mine.)

Click on Crea so that it is highlighted.

Step 2



Go to File at the top of the screen. A drop down box will appear. Click the left mouse button on New. Another box will appear.

Click with the left mouse button on Folder.

At the bottom of the right panel, a box will appear with New Folder written in it. Type Metbury and press the return key. The writing in the box will now have changed to Metbury.

You will now have a new folder, inside the Crea folder, called Metbury. Click on Crea and the folder will expand to show the Metbury folder. Place the floppy disk in the drive.

Go to near the top of the screen, on the left hand side, where you will see a disk drive picture with 3½ Floppy [A:] by the side. Click with the left mouse button on this. The disk will make a noise and, on the left hand panel of the screen, you will see all the folders or directories which are on the floppy disk listed. The folder will now expand to show all the files which are in the cut folder in the right panel. Click with the left mouse button on the top cut folder.

Hold down the Control and Shift keys and click on the bottom file. The shift key is the key with the arrow which is situated above the control key on the bottom left side of the keyboard. All the files will now be highlighted. You can now let go of the Control and Shift keys. Click anywhere on the highlighted files. Holding down the left mouse button, drag the files to the newly created Metbury folder. Let go of the mouse button.

Click on the Metbury folder and you will see all the files which have been copied listed in the right hand panel of the screen.

You are now ready to go on to Lesson 2. Join me next time! ■

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Cut & Sew

Debbie Kendall

Mix & Match

It's nice, for a change, to mix knitting together with bought fabric - as we can make ourselves very individual garments. You might wonder why you would want to do this, but have you never wanted to line a knitted jacket? Have you never run out of yarn half way through a project? Have you some very boring colours, in your wool store, which need livening up?

WHAT SORT OF GARMENTS COULD YOU MAKE?

If you are a little nervous, try adding fabric at the collar or cuffs. One of my favourite garments is one I made for my young daughter and it's a woven jacket lined with imitation fur fabric with the collar also made in the imitation fur. She wore it continually for two winters!

Looking in one very well known store recently, I noticed fabric added at the yoke and as elbow patches on a man's cardigan. For a lady, you could use fabric for the front bands and, if you make pockets, add fabric at the top. This would be both decorative and practical as it would prevent the cardigan fronts and the pocket tops stretching and drooping.

Getting a little more adventurous, what about a sewing a jacket and adding knitted sleeves, or knitting a jacket and adding fabric sleeve? The possibilities are endless; waistcoats can have knitted fronts and fabric backs, jackets with panels of knitting mixed with panels of fabric - "the world is your oyster", as the saying goes!

A FEW GROUND RULES

Before you mix knitting with fabric, there are a few ground rules which need to be considered. First of all think of how you are going to care for your garment. Will it go in the washing machine or need to be carefully washed by hand? Will it need dry cleaning? Will it need ironing after washing? Any fabric you mix in the garment will have to be compatible with the washing and ironing requirements of the knitting. Imagine your disappointment if, at the first washing, the fabric shrunk or the dye ran.

MATCH WEIGHT FOR WEIGHT

Something else to consider is the weight of the knitting and the weight of the fabric. If you are adding fabric at the cuffs, you will need something firm - but not so heavy that it drags the knitting down. At the opposite end of the scale you wouldn't want to use a very lightweight fabric which wouldn't wear well. Remember, though, you can always add interfacing to make the fabric more stable. Fabric can be used as a decorative feature, for example by adding it on top of the actual knitting at the yoke of a cardigan. Take care here that when you have sewn it on, the finished effect isn't too heavy and unwieldy.

Think about the fact that knitting stretches - but a woven fabric is more stable. For instance, knit-weave will stretch a lot down the rows but hardly stretches across the width of knitting. To take the best advantage of this, if I was making a lined knit-woven jacket, I'd use the knitted fabric sideways. In this way, the stretch would be across the body and I'd be confident knowing that the garment wouldn't stretch nor droop lengthways.

I'd then have to consider what sort of lining to use. Would I use something with stretch, or a stable polyester lining? Do I want a thin lining, or do I want to add warmth? Take care here! Think about the fit of the jacket - you can only add a fur fabric lining to a loose fitted jacket. It is also a good idea to buy the best quality lining you can afford, as some of the cheap polyester linings do not wear very well.

LINING A JACKET

Let's now look at how we would add a lining to a knitted jacket. If you have made a cut and sew jacket, you already have a pattern to use to cut out a lining. What, though, if you have knitted a cardigan or jacket and decided, for various reasons, that it needs lining?

> ...getting a little more adventurous, what about a sewing a jacket and adding knitted sleeves, or knitting a jacket and adding fabric sleeve?

It is, of course, possible to knit a lining using a finer yarn - but for speed, you have decided to use fabric. The problem here is that there is no paper pattern therefore you will have to make your own. It is possible that you have followed a pattern where diagrams and measurements have been given so, theoretically, you could draw out a pattern following those.

If you decide to do this, you should always measure your knitted pieces after they have rested - to check that they have turned out exactly the right size. If they haven't, or if you haven't got all of the measurements, you will have to make your own pattern as follows:-

1. Fold the back carefully in half and pin together. Lay this on a large piece of paper. I often use rolls of greaseproof paper and trace around the outline. Don't include the welts, as the lining will be sewn to the top of the welt. Use a ruler for the straight seams such as the shoulder seam and the centre back seam. Mark the centre back line as the fold line and mark with big bold letters **PLACE TO FOLD,** then you won't make any mistakes when you cut out the lining!
2. Trace around one of the front pieces, taking care not to stretch or distort any of your knitting whilst you are doing this.
3. Fold one sleeve in half and carefully trace around it - again, don't include the cuffs. Remember to use a ruler for the straight seams. Mark the centre line, **PLACE TO FOLD.**

You now have the major pieces drawn out, but don't cut them out yet. First, you should double check all of the measurements and then think about the fit of the cardigan. If it is a big and baggy one, then there is no need to add any ease to the lining. However, if it is fitted, then it will need some stretch. Again, if your lining has stretch then there is no need to add ease, but if it hasn't, then ease should be added as follows:-

1. Add a pleat at the centre back. Draw a new centre back line about 2 cm away from the original line. This new line is now the one which will be placed to the fold on your lining fabric.
2. If your arms are a little plump, it is a good idea to make a vertical pleat from the centre top of the sleeve down to the wrist.
3. You might want to add a little extra to the length and you definitely will if your knitting drops a bit when hung vertically.

The last job to do, before cutting out the pattern, is to add seam and hem allowances. The average seam allowance is 1.5 cm but it is often a good idea to allow a little bit more. If you do this, then you will have some material to play with if the lining feels a little small when you try it on.

Once you are happy with the pattern, place it on your lining fabric and cut it out. Using your sewing machine, first sew the pleat at the top of the centre back and the top and bottom of the sleeve, if applicable. Now sew the shoulder seams, side seams and set in the sleeves. Also, sew up the main garment and add the front and neck bands.

You now have a choice of whether to sew the lining in by hand or machine. I think that it is easier by hand, especially if this is your first lined garment. Press under the seam and hem allowances of the lining. Turn the main garment inside out and place it on a dressmakers dummy if you have one.

Carefully pin the lining in position, around the edges and hem line. Turn it the right way round, check that the jacket is hanging correctly and adjust the lining as necessary. When you are happy, neatly stitch it down, then try the garment on and see if it feels comfortable. Check again that it is hanging correctly and that the lining isn't showing beneath the knitted welts. Now pin and stitch the sleeve lining at the cuffs.

Adding a lining is a good way to start mixing knitting with bought fabric - but don't stop there! Try out some of the other ideas, perhaps adding collar and cuffs in a matching or contrasting fabric. As the well known saying says, "nothing ventured, nothing gained"! ■

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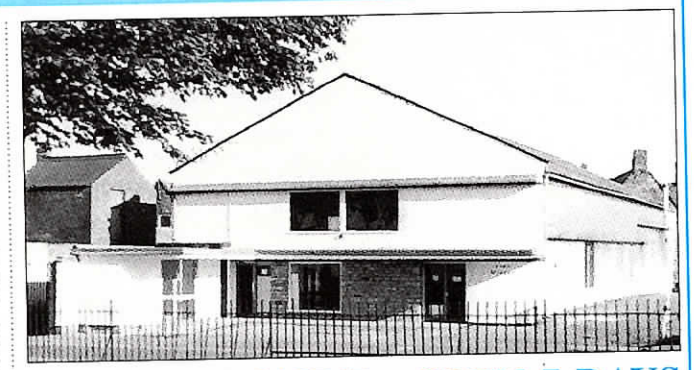

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Teach In

Ann Kite

Last month I wrote about vertical bands and, in particular, how to match the length of the band and the garment precisely. As I said last month, the key to getting an exact match is to knit more band than you need. Strip the band off and don't cast off! Sew the band on to the garment, then unravel the excess band to give the correct length. This month, I'll show you how to finish the open stitches by hand.

There are two ways you can finish the band:-

1 Backstitching

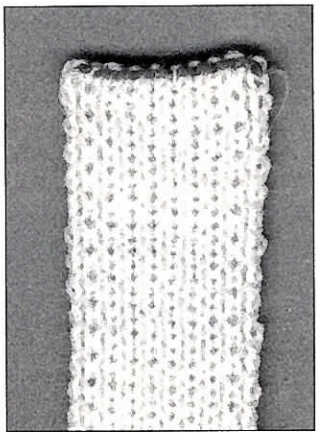

Figure 1

2 Grafting

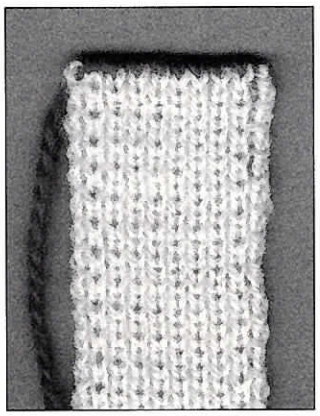

Figure 2

Both methods can be used with a band knitted in full needle rib or in 1x1 rib. As I said last month, my preference is for a full needle rib (see Fig.3) and, as you are usually using only a few needles for a vertical band, you can use full needle rib even when knitting with a yarn of medium thickness, for example four ply on a standard gauge machine.

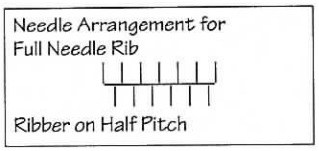

Figure 3

For the photographs, I used contrasting yarn for finishing, so that you can see what I have done. For a garment, you should use the same yarn as the band - of course!

BACKSTITCHING

First, look at Fig.1. When backstitching the band and once started, I treat pairs of stitches - one from the back and one from the front - as one stitch. Fig.4 shows the relative position of the open stitches. Hold the knitting so that the row with stitch number one is nearest to you.

1 With the yarn at the right, go in through Stitch 1 from front to back. Pull the yarn right through.
2 Go in through Stitches 2 and 3 together, from back to front and pull the yarn through.
3 Next, go in through Stitch 1 from front to back; pull the yarn through.
4 Now go in through Stitches 4 and 5 from back to front; in through Stitches 3 and 2 from front to back and in through Stitches 6 and 7 from back to front - and so on.

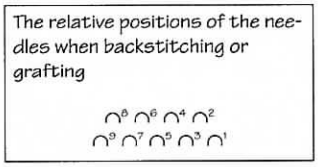

Figure 4

If you sew with the band facing the other way, the single stitch comes at the end instead of the beginning. Backstitch has a right and a wrong side and you must sew with the right side of the garment facing you. Backstitch looks very neat and I find it acceptable, but it doesn't look like a cast on edge; grafting does!

GRAFTING

First, look at Fig.2. To graft, again hold the knitting so that the row with stitch no. 1 is nearest to you.

1 Start with the yarn at the right, go in through Stitch 2 from front to back and pull the yarn through.
2 Now go into Stitch 1 from the front and Stitch 3 from the back and pull the yarn through.
3 Then go into Stitch 2 from the back and 4 from the front and pull the yarn through.
4 Next go into Stitch 3 from the front and Stitch 5 from the back; Stitch 4 from the back and Stitch 6 from the front and so on.

To summarise, you go through each stitch twice and you sew the stitches in pairs. Of each pair of stitches, you go into the front of one and the back on the other, if the stitches are on the back row you go into the back of the first stitch and therefore the front of the second. If the stitches are on the front row you go into the front of the first stitch and the back of the second. It sounds very complicated, but you do get into a rhythm.

The most difficult part is to distinguish between the loop of the graft and the stitch when going into a stitch for the second time. As with all knitting, you should be learning this on a swatch and I suggest you use a contrast yarn for the grafting while learning. This makes it easier to see what is happening and which is what!

Now let's move on to some buttonholes. All these buttonholes can be used in a band knitted in full needle rib, or in 1x1 rib. I am writing about a full needle rib; for a 1x1 rib just ignore the out-of-work needles.

METHOD 1

This very simple, small buttonhole (see Fig.5) is made by transferring two stitches - one from each bed - to adjacent needles. Transfer the stitches to the adjacent outside needle on the opposite bed (see Fig. 6).

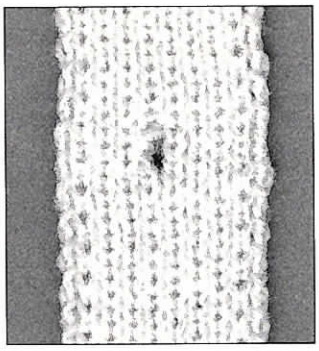

Figure 5

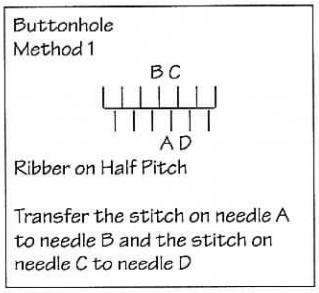

Figure 6

- Knit one row.
- Position the side hanger with a small ribber weight across the stitches and carry on knitting.
- I recommend using a side hanger and small weight rather than the ribber comb when knitting a band, so the weight above is the only weight you are using.

METHOD 2

This is a horizontal buttonhole that can be used for any size of buttonhole (see Fig. 7a & 7b). It is worked on the same principle as the one I wrote about for single bed bands in Teach In the Dec-Jan issue (see Method 2 in that issue).

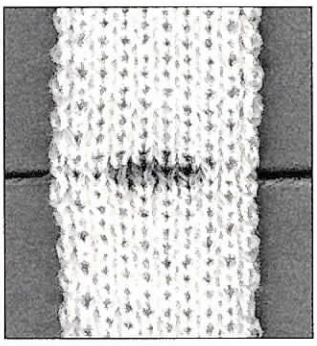

Figure 7a

More buttonholes

Video Offer

Ann Kite's Summer Offer

Ann's summer video offer with **Machine Knitting Monthly** has now become something of a tradition! It has been held ever since Ann started to write *Teach In* articles in 1990. She is currently busy working on her latest video course about Double Jacquard and we've just heard that it's finished! Next month, we hope to bring you more news about the project!

Ann's videos are now accepted as an extremely effective method of learning how to machine knit and they have revolutionsed machine knitting tuition.

For Ann, her summer offer marks a time for reflection and taking stock. Many of you will have read Ann's report, in the April 1997 issue, of the **Welsh Woman of the Year Award.** She was a finalist in the Science and Technology category. This achievement recognised Ann's work in providing first class education for a group composed mainly of women, namely, knitters.

In fact, with 12 years' experience of making videos that teach, Ann now believes that video is a superlative way to teach women or men any practical subject. To use the written word to teach a practical skill is, she believes, an outdated approach.

Full details of the offer are included in the full page advertisement on page 59. Readers can also contact Ann at the following address, for more information and individual help:-

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Ann has long enjoyed teaching machine knitting and intends to be going on doing so for some years to come!

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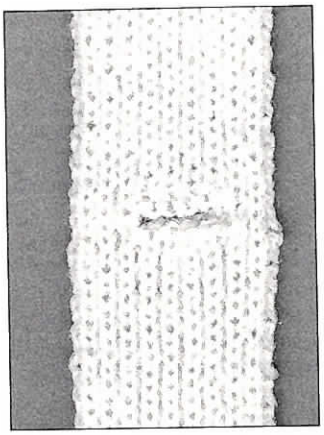

Figure 7b

- * Knit the needles required for the buttonhole with a piece of waste yarn and then carry on knitting.
- * After removing the band from the machine and before attaching the band to the garment, remove the waste yarn and then finish the buttonhole using backstitch or by grafting in the same way as for finishing the band (see above).

Whether you graft or backstitch, make sure that you join the buttonhole stitches into the band on each side. If you don't, but just concentrate on sewing the open stitches, the top and bottom of the buttonholes look like little flaps and the effect is not so neat.

Make sure you join me again next month, I shall be writing about a vertical buttonhole for a ribbed band which can be knitted and finished on the machine. ■

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Maggie Dyke

Accessories; Part 1 - The AG24 Intarsia Carriage

Whenever I come to the end of something, I always like to have a bit of a sit down and think about what I've done and what I'm going to do next. Do you remember it's now three years since I first arrived on the magazine? (Don't tell the Editor, I don't think she's noticed I haven't gone away yet!)

Since I was invited to stand in for Ann Kite while she had a well-deserved holiday, we've concentrated largely on Silver Reed electronic machines. I thought it was about time we turned our attention to other matters for a while and thought perhaps we could work our way through some of the tried and tested accessories which not only save time and effort, but are also capable of making contributions to the design element of our work.

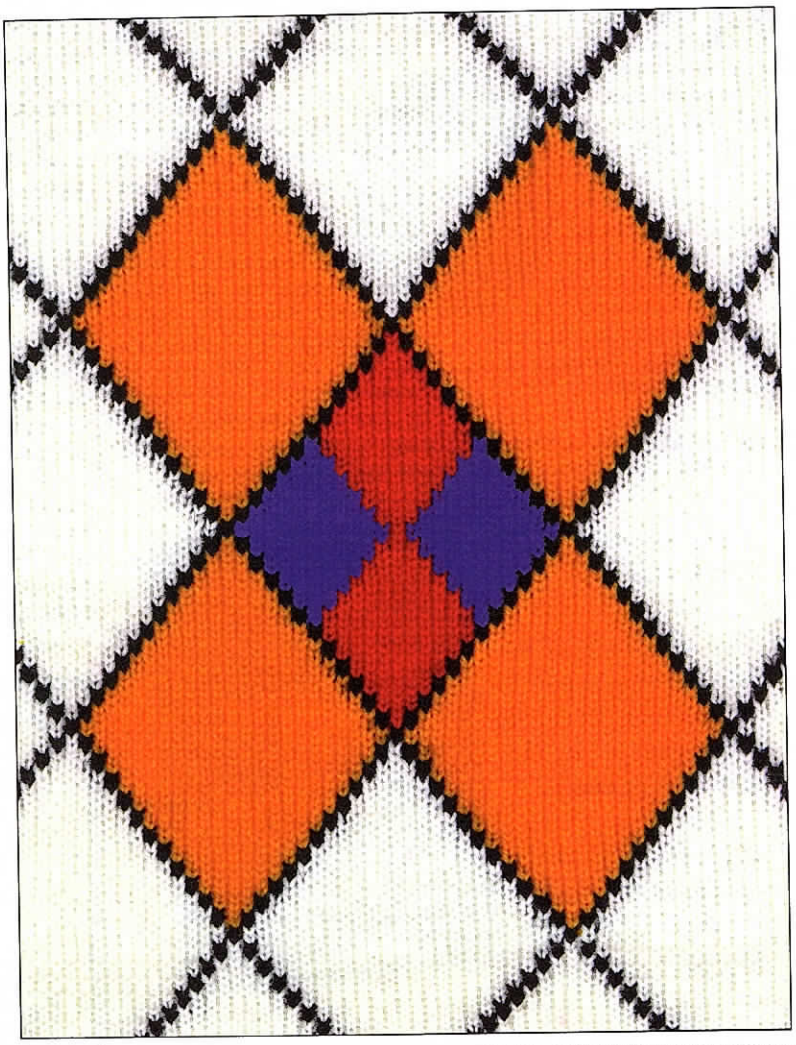
Bearing this in mind, we're kicking off with the AG24 Intarsia Carriage this month - to be followed, if all goes according to plan, by the SC 3 Linker, the GA 450 Garter Bar, the YC 6 Single and Double Bed Colour Changer and last but not least, the ribber. I'm planning on using a Silver Reed SK 280 punchcard machine, but these accessories will also work on the standard gauge electronic machine, too.

HIGH DRAMA

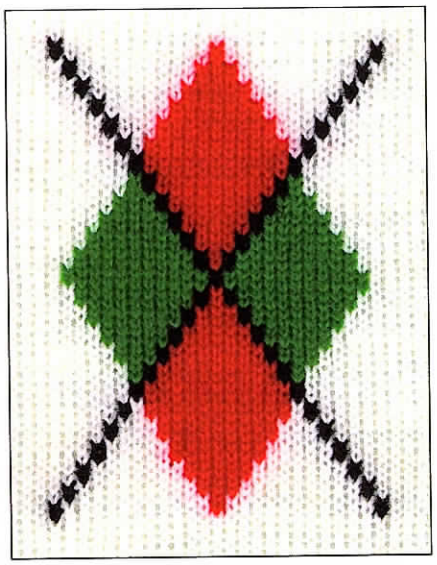
The yarn for both the samples and the garments is **Bramwell's Fine 4 ply,** which knitted beautifully with the Intarsia Carriage.

I started off by playing around with some felt tip pens on white paper and the Bramwell shade card matched the colours I was using exactly. The plain white background makes the pattern colours look even brighter - you can't beat either black or white as a background to create a bit of drama!

Acrylic yarn always gives a very clean, bright look and the garments look positively sparkling - perfect for long hot, summer days, which I'm assuming we're going to get some time before the next millennium. Even if it rains all summer long, wearing something nice and bright usually cheers me up anyway.



Sample Two



Sample One

GOLFING SOCKS AND SPORTY SPICE . . .

I don't know about you, but I find it impossible to even think about knitting intarsia without doing something with that old favourite, the Argyle pattern beloved of golfers and most other sporting types - with the possible exception of Sporty Spice, who never seems to wear anything big enough to fit even a single motif on! Sample One (shown to the left) is a single motif Argyle diamond.

WOT! NO CHARTS!

I haven't done any charts for any of the intarsia patterns this month, because I think one of the joys of the intarsia carriage is making up your own patterns - either working out a pattern in great detail before you start knitting, or just popping colours in whenever and wherever you feel like putting them. However, I will give you a clue in case you've never done the Argyle pattern before.

X MARKS THE SPOT

The black stitches which form the "x" are twenty three stitches apart, with the red stitch which forms the point of the diamond eleven stitches away from the black stitches.

Knit two rows on the same needles, then move the black stitches one stitch in towards the centre of the motif and increase the number of needles used for the diamond to three.

Continue in this way, moving the black stitches in and the red stitches out and using white for all the background needles, until the black stitches meet the red.

At this point, the black stitches continue in the same direction and we introduce green stitches to make the side diamonds.

Once the black stitches have formed a cross at the centre of the motif, the side diamonds start to decrease in size and the

Accessories

black stitches start to move away from each other.

One little tip - if you find you have two black stitches in the centre, something has gone horribly wrong!

DIAMOND CUTTING

Sample Two is a variation of the basic Argyle pattern.

We started with the black "x" as normal - one black stitch followed by twenty three white stitches. We knitted just in black and white until the black stitches crossed each other and then introduced the yellow.

When the black stitches crossed again, we introduced the red and blue and split the centre diamond into four smaller diamonds. You can have great fun playing around with colours in this way.

NO END TO THE ENDS!

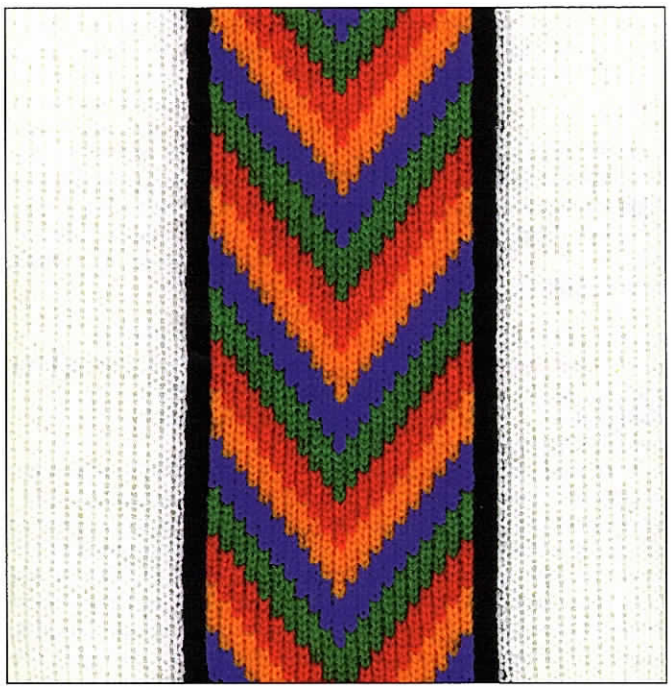
Sample Three was another felt tip pen scribble. The edge stitches are all white, followed by two black stitches, with green, blue, yellow and red used in sequence to make the diagonal lines.

We used separate balls of each colour at each side of the pattern. Sometimes it's possible to carry a colour across the back, but the yarns can separate and form holes if you do this, so I usually prefer to use a different ball of yarn for each colour area - and then wish I hadn't when it comes to sewing in the ends!

The colour sequence for the first row is three green stitches, three blue, three yellow, three red, then the sequence in reverse - yellow, blue and green. Again, two rows are knitted on each setting, then the colours move outwards until they disappear into the black lines, to reappear again in the centre.

Sample Four gave me the idea for the garments for this month. Having used felt tip pens to do the original drawings I thought I'd pop them in a pocket and use that as a motif. However, having done the sample I changed my mind and decided to turn the pens into stripes with a point at the end.

Back to the drawing board . . . after drawing the garment shapes I thought the pointed stripes looked a bit "plonked on" so I popped in some stocking stitch stripes to pull the whole thing together.



Sample Three

Sample Four

DON'T GET TENSE ABOUT TENSION SQUARES

Both the garments were knitted entirely using the Intarsia Carriage, although you can use the Intarsia Carriage for the pattern areas and the main carriage for the stocking stitch areas if you prefer. This will certainly speed the knitting up as you can whiz through the stocking stitch sections more quickly with the main carriage.

In order to do this, you will need to knit two tension squares, to make sure the tensions match with both carriages. Knit the intarsia tension square first, because it's quicker to knit tension squares with the main carriage. Once you've settled on the correct tension with the intarsia carriage, knit the tension square with the main carriage and then adjust the tension dial number until both match.

If you're using the Knit Contour, it doesn't matter too much if the row readings are different, as long as the stitches are the same. Don't have too great a variation in the row readings though, or you will see the difference where you change from one carriage to the other.

KNIT CONTOUR TO THE RESCUE

Mentioning the Knit Contour reminds me - it's perfect for use with the Intarsia Carriage because you can draw your intarsia pattern on to the garment shape and use the stitch scale to see which colours should be going where. Don't forget to draw the pattern in reverse though, or you'll end up with a back-to-front pattern when you look at the right side of the garment.

Chart patterns drawn on a separate sheet of paper are all very well, but what happens when the 'phone rings and you've lost your place by the time you get back? The reliable Knit Contour just sits there patiently waiting until you're ready for it!

If you do use pattern charts, make sure you use paper with rectangles which are stitch proportionate, NOT squares. Knitted stitches are not square, so if you use squared paper, you'll end up with a very squashed pattern!

Next month, we'll be seeing what we can get up to with the SC 3 Linker, so do join me then if you've got one under your bed! ■

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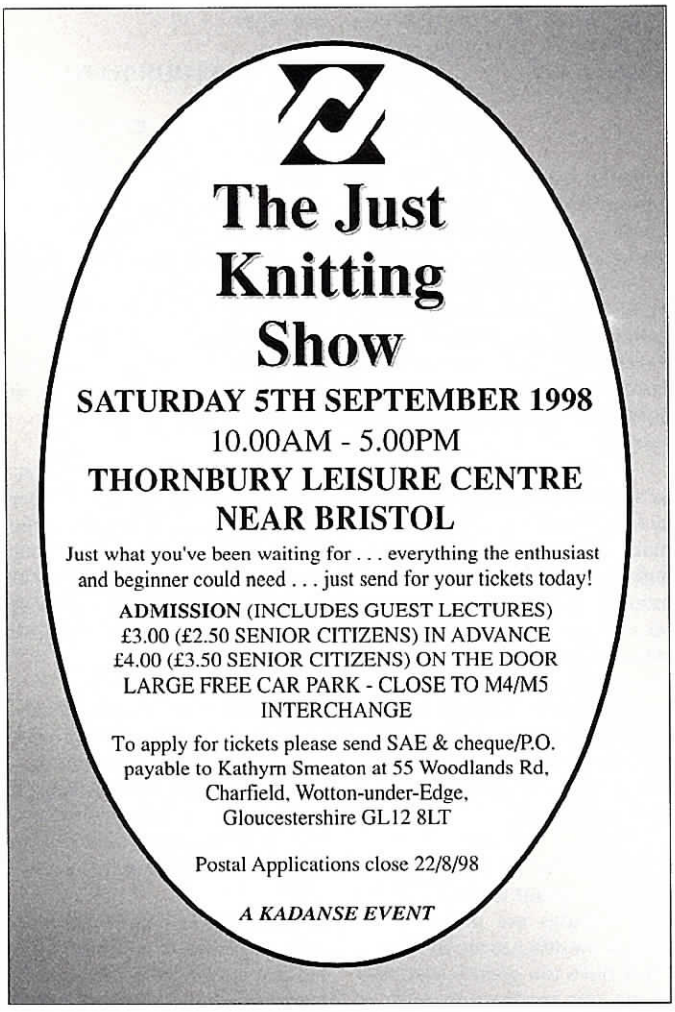

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Tel: 01279-422994.

Maggie offers interesting and informative talks with lots of samples and garments. Her subjects include: Skirts for all occasions (and all sizes), Easy Fun Knits for Children, 100 Ways with Holding Position, Xmas Fun with a Knitting Machine. Books and patterns for sale. 55 miles radius. Please send a stamped addressed envelope for details.

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Tel: 01664-850418/68449.
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Intarsia Sweater

Designed by Maggie Dyke

Pattern 4

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for Silver Reed SK280 standard gauge machines with a SRP60/N ribber and AG 24 intarsia carriage.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Bramwell Fine 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in White (MC).
10 g each in Sunflower (A), Royal (B), Xmas Green (C) and 328 Red (D).

GARMENT WEIGHT
Finished garment in first size weighs 370 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel:- 01282-779811.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS
To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 113 [118, 122, 128] cm, 44½ [46½, 48, 50½] in.
Length to shoulder 71 cm, 28 in.
Sleeve seam 41.5 cm, 16½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
30 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch using intarsia carriage (tension dial setting approximately 6).

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
c) Always twist yarns together when changing colours in intarsia to prevent a hole forming.

STRIPE PATTERN A
K 2 rows D, 2 rows MC, 2 rows C, 2 rows MC, 2 rows B, 2 rows MC and 2 rows A. These 14 rows form patt.

STRIPE PATTERN B
K 4 rows MC, 2 rows D, 2 rows MC, 2 rows C, 2 rows MC, 2 rows B, 2 rows MC and 2 rows A. These 18 rows form patt.

BACK
With carriage at left and using MC, cast on 172 [180, 186, 194] sts at centre of machine in 1x1 rib.
* K 3 circular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 29 rows. Transfer sts for st st. Change to intarsia carriage. Push all Ns to UWP, with all latches open *.
Set RC at 000. Using MT, K 4 rows MC. Cont in stripe patt A, K 14 rows. Cont in MC. K 150 rows. RC shows 168.

SHAPE ARMHOLES
Cast off 12 sts at beg of next 2 rows. 148 [156, 162, 170] sts. K 19 rows. RC shows 189. Cont in intarsia patt from Chart 1 over Ns 31-58 [32-59, 33-60, 34-61] inclusive at left of centre 0 **.
K 74 rows. RC shows 263.

SHAPE NECK
Using a length of MC, cast off centre 36 [38, 40, 42] sts. Using nylon cord, K 56 [59, 61, 64] sts at right by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on next 6 rows. 50 [53, 55, 58] sts. K 2 rows. Using WY, K a few rows and release from machine.
With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to UWP. Finish to correspond with first side, reversing shaping.

FRONT
Work as for Back to **.
K 40 rows. RC shows 229.

SHAPE NECK
Using a length of MC, cast off centre 24 [26, 28, 30] sts. Using nylon cord, K 62 [65, 67, 70] sts at right by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 55 [58, 60, 63] sts rem, then on every foll alt row until 50 [53, 55, 58] sts rem. K 25 rows. Using WY, K a few rows and release from machine.
With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to UWP. Finish to correspond with first side, reversing shaping.

RIGHT SLEEVE
With carriage at left and using MC, cast on 72 [74, 76, 78] sts at centre of machine in 1x1 rib.
Work as for Back from * to *.
Set RC at 000. Using MT, cont in stripe patt B and at the same time, shape sides by inc 1 st at each end on every alt [alt, alt, 3rd] row until there are 86 [86, 82, 84] sts, then on every foll alt [3rd, 3rd, 3rd] row until there are 90 sts. RC shows 18. Cont in MC. Cont to inc on every 4th row from previous inc until there are 130 sts, then on every foll 5th row until there are 144 sts. K 1 row. RC shows 134. Cont in intarsia patt from Chart 1 over centre 28 Ns and at the same time, cont to inc on every 5th row from previous inc until there are 150 sts. K 2 rows. RC shows 150. Place marker at each end. K 16 rows.

SHAPE TOP
** Push 8 Ns at opposite end to carriage to HP on next 14 rows and 7 Ns on foll 2 rows. Push Ns from HP to UWP. Break yarn. Place marker at centre 0. Using MT+4, K 1 row. Cast off with a latch tool **.

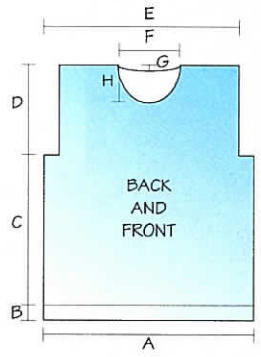
LEFT SLEEVE
With carriage at left and using MC, cast on 72 [74, 76, 78] sts at centre of machine in 1x1 rib.
Work as for Back from * to *.
Set RC at 000. Using MT, cont in intarsia patt from Chart 2 over centre 28 Ns and at the same time, shape sides by inc 1 st at each end on every alt [alt, alt, 3rd] row until there are 86 [86, 82, 84] sts, then on every foll alt [3rd, 3rd, 3rd] row until there are 90 sts, then on every foll 4th row until there are 108 sts, K 1 row. RC shows 55. Cont in MC. Cont to inc on every 4th row from previous inc until there are 130 sts, then on every foll 5th row until

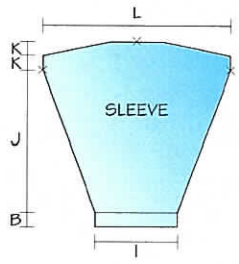
there are 138 sts. K 4 rows. RC shows 122. Cont in stripe patt A and at the same time, cont to inc on every 5th row from previous inc until there are 144 sts, K 3 rows. RC shows 136. Cont in MC. Cont to inc on every 5th row from previous inc until there are 150 sts. K 2 rows. RC shows 150. Place marker at each end. K 16 rows.

SHAPE TOP

Work as for Right Sleeve from ** to **.

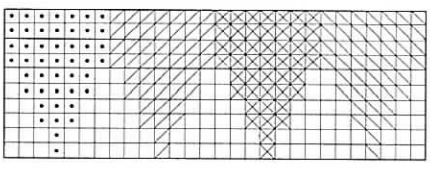
Diagrams





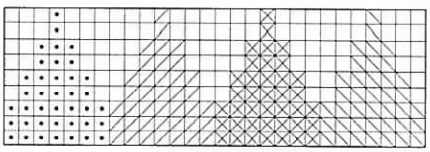
A = 57 [60, 62, 64.5] cm
B = 5 cm
C = 41 cm
D = 25 cm
E = 49 [52, 54, 56.5] cm
F = 16 [16.5, 17, 18] cm
G = 2 cm
H = 10 cm
I = 24 [24.5, 25, 26] cm
J = 36.5 cm
K = 4 cm
L = 50 cm

Chart 1



⊡ = A
⊡ = B
⊠ = C
⊠ = D

Chart 2



NECKBAND

With carriage at left and using MC, cast on 150 [153, 156, 159] sts in 1x1 rib. K 3 circular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 23 rows. Using D, K 2 rows. Using MC, K 3 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With the wrong side facing, block knitting by pinning out all of the pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Graft shoulder seams. Join neckband seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Fold in half to inside and catch down with a slip stitch. Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side and sleeve seams. Give final light steam. ■

Masterclass

Mary Dowse

Argyll Patterns

Why not knit some Argyll patterns? They are truly fashionable just now. They may be made in many variations, whether your taste runs to winter warmers for the first cold days of Spring or a lighter cover-up for the Summer.

Argyll patterns can be knitted either in closely-related colours such as plum and black or in strongly contrasting colours like red and black. Alternatively, you can use white and cream and knit the traditional diamond pattern in simple Fair Isle.

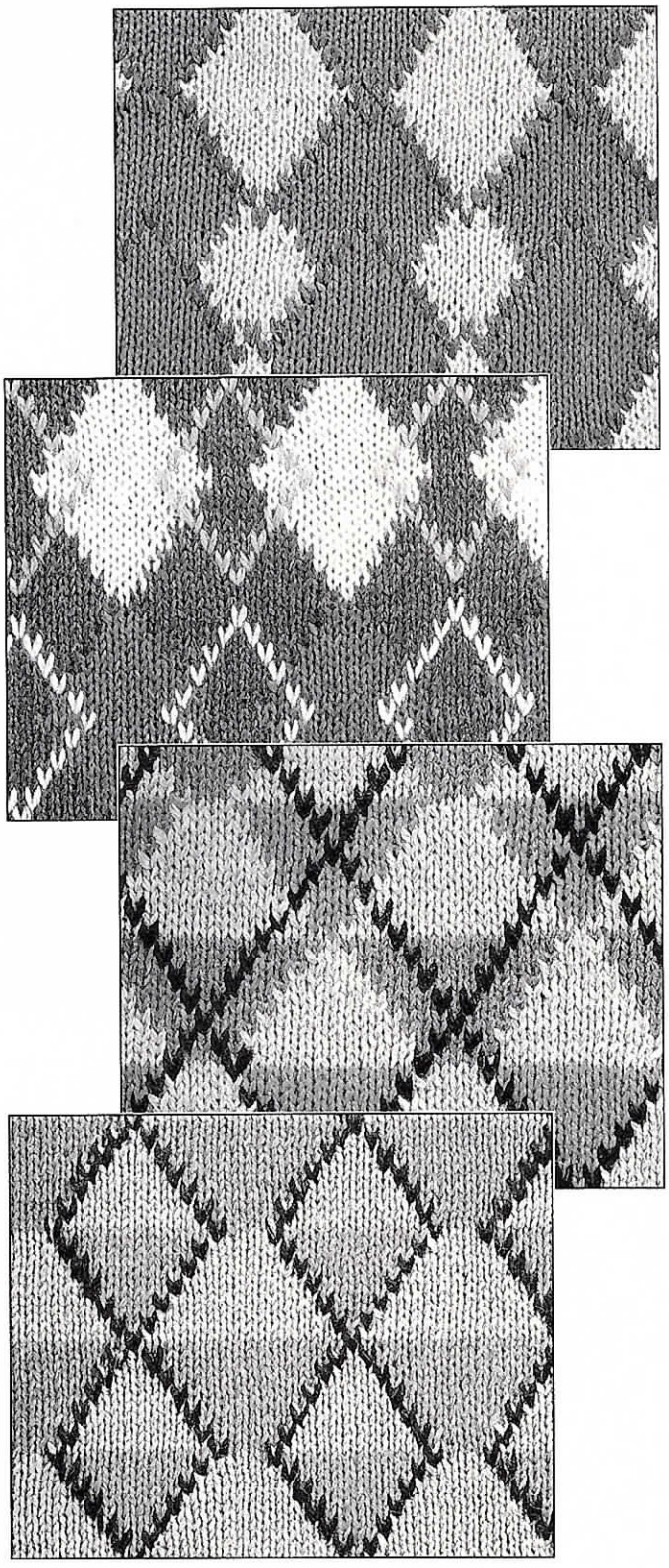
You can use a yarn such as Bramwell's Savanna, if you don't like wool and there are some lovely colours in Forsell's 4-ply Pure New Wool. For a more traditional look, you might like to try Jamieson & Smith's jumper weight Shetland. There's a wealth of colour in all of these ranges and two colours knitted together are fine.

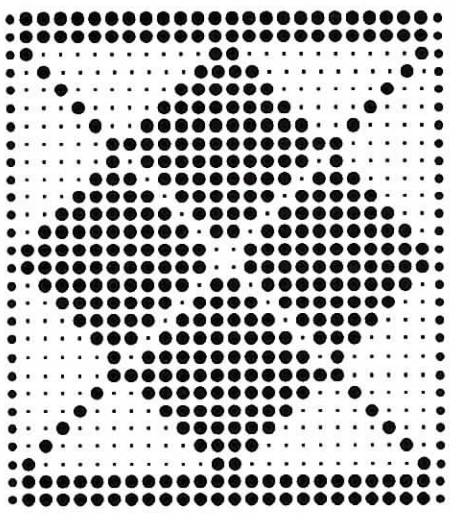
If you decide to knit an Argyll pattern in double jacquard, three colours are no problem - if knitted in two ply wool. Should you use a three or four ply yarn, you will produce a very thick sweater - best worn over all as a thick, outside jacket. I don't like three or four ply in double jacquard, but there is a case for them here. I definitely didn't need one inside the Machine Knitting LIVE! show at Bournemouth, but I could have made use of one to keep out the chill outside. Although the sunshine was lovely, it was a bit "nippy" in the shade!

The really fashionable use of these patterns is in fine knitting - because ALL knitting now, is fine. It doesn't matter whether or not you have a fine gauge machine, a standard gauge machine is equally good - as long as you use fine yarns to knit. This is the time to make use of punch lace, say in White wool with a matching thread. Alternatively, try Holly with a Black fine thread - it makes a beautiful stitch with just a hint of patterning, perhaps with fine lines of beading.

You could invest in some iron-on diamanté for large areas and simply press it on after you've finished knitting. It works extremely well and it is practically indestructible. You can buy it from Ells and Farrier in Beak Street, near Piccadilly Circus, London - either by going and choosing your own or sending for it by Mail Order. A top with diamanté on the front would look wonderful!

I think that punch lace would give you a lovely design, just indicating when to place your diamanté and would look really good for evening wear in the Summer - or just showing under a suit. On the catwalk, they are worn over nothing, but if you are of a certain age like me, a simple camisole or petticoat top seems more suitable!





Fashion tips

Argyll

You can buy Argyll stitch patterns to go with your machine, but I have done one for you here to copy and use. You can, of course, use any suitable stitch for punch lace and - if you have one - why not try your garter carriage to make a very interesting pattern!

You can also use the pattern as a single motif pattern, working the motif on the front of your sweater with beautiful lines criss-crossing it. I've only drawn one pattern, but you could make it longer by repeating it as this does make it easier to manage. That's just reminded me of one thing I've never discovered . . . I use a Brother punch to punch out my cards, but I also have to use an old Knitmaster punch to make the holes at the sides of the card for joining the clips. Has anyone found a way of using the Brother punch for these?

If you don't want a thinnish sweater, forget fashion and knit yourself a sweater or cardigan covered with flowers. Spring is the time for flowers - there is an explosion of them and you must have some flower power amongst your punchcards or mylar sheets - and flower power is in, too! ■

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Intarsia Sweater

Designed by Maggie Dyke

Pattern 5

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for Silver Reed SK280 standard gauge machines with a SRP60/N ribber and AG 24 intarsia carriage.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Bramwell Fine 4-ply. (Yarn Guide No.11.)
1 x 500g cone in White (MC).
20 g each in Sunflower (A), Royal (B), Xmas Green (C) and 328 Red (D).

GARMENT WEIGHT
Finished garment in first size weighs 375 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel:- 01282-779811.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS
To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 113 [118, 122, 128] cm, 44½ [46½, 48, 50½] in.
Length to shoulder 71 cm, 28 in.
Sleeve seam 41.5 cm, 16½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
30 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch using intarsia carriage (tension dial setting approximately 6).

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
c) Always twist yarns together when changing colours in intarsia to prevent a hole forming.

STRIPE PATTERN
K 2 rows D, 2 rows C, 2 rows B and 2 rows A. These 8 rows form patt.

BACK
With carriage at left and using MC, cast on 172 [180, 186, 194] sts at centre of machine in 1x1 rib.
* K 3 circular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 29 rows. Transfer sts for st st. Change to intarsia carriage. Push all Ns to UWP, with all latches open *.
Set RC at 000. Using MT, K 94 rows. Cont in intarsia patt from Chart 1 over centre 28 Ns. K 74 rows. RC shows 168.
SHAPE ARMHOLES
Cast off 12 sts at beg of next 2 rows. 148 [156, 162, 170] sts. K 6 rows. RC shows 176. Cont in stripe patt, K 8 rows. RC shows 184. Cont in intarsia patt from Chart 2 over Ns 15-42 inclusive at left and right of centre 0 **.
K 79 rows. RC shows 263.
SHAPE NECK
Using lengths of appropriate colours, cast off centre 36 [38, 40, 42] sts. Using nylon cord, K 56 [59, 61, 64] sts at right by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on next 3 rows. Cont in MC. Dec 1 st at neck edge on next 3 rows. 50 [53, 55, 58] sts. K 2 rows. Using WY, K a few rows and release from machine.
With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to UWP. Finish to correspond with first side, reversing shaping.

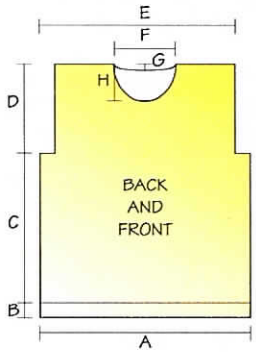
FRONT
Work as for Back to **.
K 45 rows. RC shows 229.
SHAPE NECK
Using length of appropriate colours, cast off centre 24 [26, 28, 30] sts. Using nylon cord, K 62 [65, 67, 70] sts at right by hand, taking Ns down to NWP. Cont on rem sts for first side.
Dec 1 st at neck edge on every row until 55 [58, 60, 63] sts rem, then on every foll alt row until 50 [53, 55, 58] sts rem. K 20 rows. Cont in MC. K 5 rows. Using WY, K a few rows and release from machine.
With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to UWP. Finish to correspond with first side, reversing shaping.

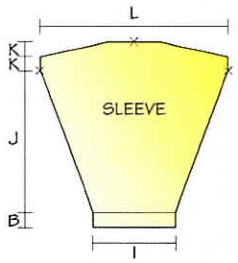
SLEEVES
With carriage at left and using MC, cast on 72 [74, 76, 78] sts at centre of machine in 1x1 rib.
Work as for Back from * to *.
Set RC at 000. Using MT, cont in stripe patt and at the same time, shape sides by inc 1 st at each end on every alt [alt, alt, 3rd] row until there are 80 [82, 82, 82] sts, K 0 [0, 2, 2] rows. RC shows 8. Cont in intarsia patt from Chart 3 over centre 70 Ns and at the same time, cont to inc on every alt [alt, 3rd, 3rd] row from previous inc until there are 86 sts, then on every foll alt [3rd, 3rd, 3rd] row until there are 90 sts, then on every foll 4th row until there are 126 sts. RC shows 90. Cont in MC. Cont to inc on every 4th row from previous inc until there are 130 sts, then on every foll 5th row until there are 150 sts. K 2 rows. RC shows 150. Place marker at each end. K 16 rows.
SHAPE TOP
Push 8 Ns at opposite end to carriage to HP on next 14 rows and 7 Ns on foll 2 rows. Break yarn. Push Ns from HP to UWP. Place marker at centre 0. Using MT+4, K 1 row. Cast off with a latch tool.

NECKBAND
With carriage at left and using

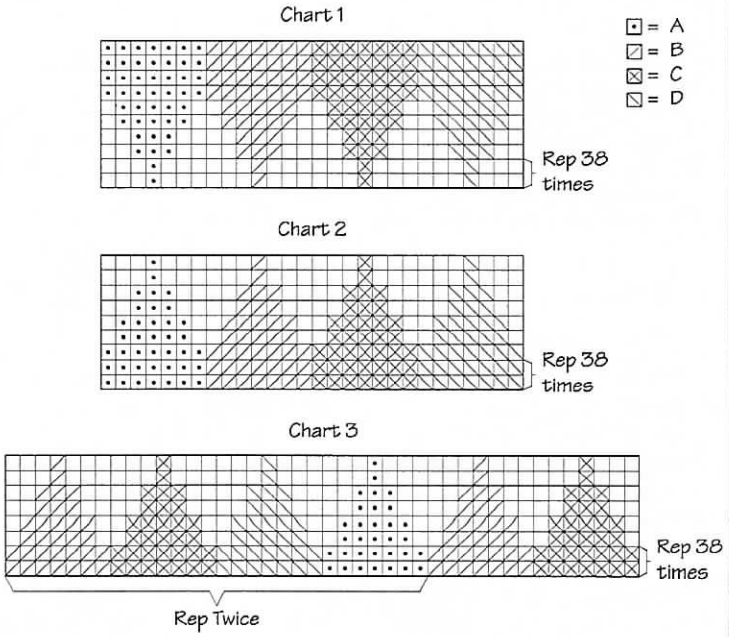
MC, cast on 150 [153, 156, 159] sts in 1x1 rib. K 3 circular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

Diagrams





A = 57 [60, 62, 64.5] cm
B = 5 cm
C = 41 cm
D = 25 cm
E = 49 [52, 54, 56.5] cm
F = 16 [16.5, 17, 18] cm
G = 2 cm
H = 10 cm
I = 24 [24.5, 25, 26] cm
J = 36.5 cm
K = 4 cm
L = 50 cm



PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Graft shoulder seams. Join neckband seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Fold in half to inside and catch down with a slip stitch. Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side and sleeve seams. Give final light steam. ■

Diary Dates

RIVERSIDE SPINNING MILL VISITS

Riverside Spinning, Dock Mills, Dockfield Terrace, Shipley, Leeds, West Yorkshire.
CLUB VISITS throughout the year by prior arrangement.
We welcome you to visit the mill or we'll come to you.

Chris Brennan is busy all year round, not only getting ready to welcome groups of machine knitters, but also travelling from club to club and attending exhibitions. If you arrange a club visit to the mill, you'll be welcomed with a cup of tea of coffee before being taken on a guided tour of this amazing working spinning mill. It's a fascinating insight into the production of coned machine knitting yarn and well worth a trip. There's also the opportunity to browse round the shelves of yarn and shop at your leisure.

It's also a wonderful opportunity to fit in a trip to the original Harry Ramsden's or the Woolpack Inn from Emmerdale Farm to top off a wonderful day out (both are nearby). The mill is in Dockfield Terrace, in the centre of Shipley and is a popular venue for machine knitters at any time of the year.

Club outings give you the opportunity to visit a working mill, enjoy talks and demonstrations with a friendly "take us as you find us" welcome waiting for you. If you'd like to visit or would like Chris to bring a good selection of his yarns to your club, please call him or leave a message on the answerphone on 01274-596875.

If you would like to arrange a visit to the mill, Chris will send you a map to help you find it easily. For the map and further information, please send a stamped addressed envelope to:-

Riverside Spinning
Dockfield Mill
Dockfield Terrace
SHIPLEY
West Yorkshire BD17 7AW
Tel:- 01274-596875

MACHINE KNITTING SUMMER SHOW

Saturday 18th July 1998
9.30 am to 4.45 pm
John Ruskin College, Selsdon Park Rd, Selsdon, South Croydon.

Anne Kent is busy preparing for this year's Machine Knitting Summer Show which she organises with colleague **Pauline Murphy.** The date is Saturday, 18th July and the venue is the usual one - John Ruskin College, Selsdon, South Croydon.

There'll be an exhibition, fashion shows, talks and demonstrations and, although you can buy a ticket (price £4.00) on the day, it is necessary to book in advance for some of the lectures and free talks, since numbers will be limited. This year, the lectures will be given by **Iris Bishop, Diane Bennett, Ann Brown, Kate Arklay, Maggie Andrews, Angela Gordon, Chris of Riverside Yarns, Jan Wright, Beryl Jarvis, Mike or Beverley at In-Ex** and **Sue Woolley.**

There is no charge for the talks given by Chris of Riverside Yarns, Jan Wright, Beryl Jarvis, Mike or Beverley at In-Ex and Sue Woolley - but places must be booked in advance due to limited space. The remaining lectures last approximately one hour and cost £2.00 each. Again, please pre-book to avoid disappointment. The fashion show (put on twice) is also free and all these free events are scheduled to last about three-quarters of an hour each.

Between all the attractions, there will be plenty of time to explore the exhibition of around 30 stands for machines, yarns, books, patterns and magazines. You can book a ploughman's lunch; buy tea, coffee or cold drinks, sandwiches and cakes - or take your own and picnic on the grass if the weather is kind. To make sure of an enjoyable day out, book early! For full details and a booking form, send a sae now to:-

Pauline Murphy
51 West Hill, Sanderstead, South Croydon CR2 0SB

What's going on?

MACHINE KNITTING SUMMER SHOW '98
Date - 18th July.
Venue - John Ruskin College, Selsdon Park Road, Croydon.
Organiser - Anne Kent.
Telephone - 01342-313562.
18 JUL

10TH MACHINE KNITTING EXHIBITION
Date - 25th July.
Venue - Chepstow Leisure Centre, Chepstow.
Organiser - Alice Wilmshurst.
Telephone - 01594-562161.
25 JUL

SOUTHPORT KNITTING EXHIBITION
Date - 22nd August.
Venue - Birkdale High School, Windyharbour Road, Southport.
Organiser - Dorothy Mitchell.
Telephone - 01704-228430.
22 AUG

THE JUST KNITTING SHOW
Date - 5th September.
Venue - Thornbury Leisure Centre, Bristol.
Organiser - Kathryn Smeaton.
Telephone - 01454-261361.
5 SEP

15TH NATIONAL KNITTING EXHIBITION
Date - 8th - 11th October.
Venue - NEC, Birmingham.
Organiser - Nationwide Exhibitions.
Telephone - 0117-970 1370.
8 OCT

KNITTING & STITCHING SHOW
Date - 15th - 18th October.
Venue - Alexandra Palace, London.
Organiser - Creative Exhibitions.
Telephone - 0181-690 1200.
15 OCT

CASTLETON MACHINE KNITTERS' DAY
Date - 18th October.
Venue - The Mosses Centre, Bury
Organiser - Vera Palmer
Telephone - 01706-650064
18 OCT

12TH SCOTTISH KNITTING EXHIBITION
Date - 23rd - 25th October.
Venue - Royal Highland Centre, Ingliston, Edinburgh.
Organiser - Nationwide Exhibitions.
Telephone - 0117-970 1370.
23 OCT

10th KNITTING MACHINE EXHIBITION

Saturday 25th July 1998 - 10.00 am to 5.00 pm
Chepstow Leisure Centre, Chepstow, Gwent.

A ticket to **Alice Wilmshurst's Tenth Machine Knitting Get-Together** is just £2.00 and it would be difficult to find better value for money - seven hours of wall-to-wall machine knitting and a lot of fun too, if other years are anything to go by!

Asked what we can expect at this year's show, Alice promises machines and accessories, lots of yarn, masses of books, pattern designs, garments for sale, DesignaKnit, computer software and know-how and videos. Of course she will have all her own books and Knitting Machine Journals, Passap K.M.J.s and 6000 Journals and best of all, friendship, which she adds, "Cannot be gauged or bought".

Featured this year is a "Jumper with a Pussy Theme" Competition. You knit, crochet or sew a jumper, send it in and, at around 2.00 pm on the day, the jumpers will be judged and then sold. At the end of the day all the money raised will go directly to the Cat's Protection League. As in previous years, any unsold jumpers will be given to charity. At 3.00 pm it will be time for the draw for at least 20 prizes. "Some are tiny", says Alice, "but it is such fun to win something - anything!" At this show it's also fun to pick out the advertisers on the For Sale and Wanted board, since Alice asks them to add a description that will identify them in the crowd.

The Chepstow Leisure Centre is an excellent venue with free parking, level access for wheelchairs and a very good canteen. The St John Ambulance will be in attendance and will also have a stand. There's a long list of familiar names among the exhibitors and you'll find quite a few regular contributors to MKM so why wait? Write now for your tickets, or any further information that you need, to:-

Alice Wilmshurst
"Hawthornes", Whitecroft, Forest of Dean
Gloucestershire GL15 4PF
Tel: 01594 562161

The Chepstow Leisure Centre is in Welsh Street at the northwest of the town and near Chepstow Racecourse. The turning to look out for is marked, "Chepstow Comprehensive School & Leisure Centre". Visitors travelling via the M4 should note that they must turn on to the M48 for the Severn Bridge and Chepstow - the M4 itself, now crosses the Avon on the new bridge and takes you out of your way!

KEY

★ = Machine Knitting Summer Show '98
✪ = 10th Knitting Machine Exhibition
☆ = Riverside Spinning Open Weekend

If you would like an exact local map giving precise directions to each of the shows, please contact the event organiser. A stamped, self-addressed envelope would be much appreciated.

OOPS!
Sincere apologies to all our readers for the incorrect information given in *Diary Dates* in our April and May issues. As we confirmed to many of you on the telephone, there was no Pins & Needles exhibition staged at Alexandra Palace on 23rd April. Unfortunately, we went to press with the May issue before the mistake was discovered. ■

NORFOLK KNITTING SHOWCASE
Date - 31st Oct & 1st Nov
Venue - Hewett School, Hall Road, Norwich
Organiser - Jan Wright, 35a Blofield Rd, Brundall, Norwich NR13 5NU.
31 OCT

KNITTING & STITCHING SHOW
Date - 5th - 8th November.
Venue - RDS Dublin.
Organiser - Creative Exhibitions.
Telephone - 0181-690 1200.
5 NOV

KNITTING & STITCHING SHOW
Date - 19th - 22nd November.
Venue - International Centre, Harrogate.
Organiser - Creative Exhibitions.
Telephone - 0181-690 1200.
19 NOV

Event organisers - to get your event listed here - call MKM on 01628-783080.

Pearl's a Singer

Jan Wright

I have been delighted to receive the numerous letters from those of you with Singer machines who have been reading these articles. Many thanks to all of you who took the trouble to write. It seems to me that the overwhelming desire is for MORE PATTERNS - so that is what I shall do! I am going to try to give you a project each month which uses a variety of different techniques . . . in other words, write a "learning pattern". To those of you who are old hands with Singer machines, I apologise. The features of each project will be listed, so you can see at a glance if you if you can manage those techniques. Those of you who are not so advanced should be able to work through the project and learn along the way!

NON SINGER OWNERS

You have my deepest sympathy. Oh, sorry - I meant to say that I hope to give you a translation for each stitch pattern! I leave it to you to sort out the tensions. Alternatively, you could pop out and buy a Singer?

Project 1

PROJECT

A round-neck, lightweight top with short set in sleeves.

FEATURES

Circular hems - Racked rib - Square neckline - Set in short sleeves.

DIFFICULTY LEVEL

I felt that I should give you all some kind of guidance as to the degree of difficulty to expect in these projects. So here is the Jan Wright special grading system for your future reference:-

* Complete doddle
** Easy peasy
*** Pay close attention and don't panic.
**** By the cringe

I'd give this pattern a ** rate - easy peasy!

YARN USED

I used Hush Knit 4-ply Acrylic Crêpe and the small size took 400 g. By the way, we shall be using the same yarn next month if you want to stock up!

SIZES

I've written the pattern in three sizes:-
Small, to fit 34" to 36" bust
Medium, to fit 38" to 40" bust
Large, to fit 42" to 44" bust

POSSIBLE PITFALLS

This will sort out all those bent needles! Acrylic crêpe is slippery without much "give". I found that the transfer carriage did not like it and it was simpler to transfer the stitches by hand.

It is imperative that you pin the pieces out to size and press them. The fabric gains a wonderful drape when steamed.

TENSION

27 stitches and 50 rows to 4 in, 10 cm measured over racked rib pattern. Tension Dials at 5/2.

TECHNIQUES

STITCH PATTERN

Needle set up as below. Intermediary lever set to half pitch (far left)

•	•	•	|	•	•	•	|	•	•	•

CARRIAGE SET UP

BACK CARRIAGE

Selection Key on Knit (V), needle return buttons in centre, stitch size dial on 5, do not press in the jacquard key.

FRONT CARRIAGE

Selection Key on Knit (V), needle return buttons in centre, stitch size dial on 2, do not press in the jacquard key.
Racking handle at 4. Knit four rows. Racking handle at 6. Knit four rows. These eight rows form the pattern.

DECREASING IN RIB PATTERN

1 Back bed needles only count in the shaping.
2 All Front Bed needles should be transferred to the Back Bed as you come to them.
3 Using the single transfer tool, take the outside stitch and move it over to the next needle in. Pull the yarn through both these stitches and transfer the remaining stitch on to the next needle in. Continue in this way until you have decreased as many as necessary.

CAN YOU DO THIS ON OTHER MACHINES?

Yes, you can. Set the ribber at half pitch.

BROTHER MACHINES

Use the Close Knit Bar. Knit four rows and then rack two notches to the right. Knit four rows then rack two notches to the left.

RACKED RIB TOP

Designed by Jan Wright

MACHINES

This pattern is suitable for all Singer Double Bed machines.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

Small, Medium and Large.
To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 100 [109, 120] cm, 39½ [43, 47½] in.
Length to shoulder 61 [63.5, 66] cm, 24 [25, 26] in.
Sleeve seam 10 cm, 8 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

27 stitches on back bed and 50 rows to 10 cm, 4 in, measured over racked rib pattern (tension setting approximately 5/2).

KNITTING NOTES

a) Back bed needles only count in the shaping.
b) Casting off and decreasing in rib pattern - Front bed stitches should be transferred to the back bed as you come to them. Using the single transfer tool, take the outside stitch and move it over to the next needle in. Pull the yarn through both these stitches and transfer the remaining stitch on to the next needle. Continue in this way until you have cast off or decreased as many as necessary.

RACKED RIB PATTERN

Selection Keys - V on both carriages.
Needle return buttons - centre.
Jacquard key pressed - N.
Racking handle on 4. K 4 rows. Racking handle on 6. K 4 rows. These 8 rows form pattern.

BACK

Racking handle 4. Bed space 4. Intermediary lever at half pitch (far left). With carriage at right, push 138 [150, 164] Ns on each bed at centre of machine to WP.
* Using MT-4/MT-1 and MY, K 1 zigzag row. Set RC at 000. Hang comb and two small weights. Set carriage for circular knitting. Using MT/MT+3, K 20 rows. Set machine for rib knitting *.
Starting at the centre, transfer three out of every four front bed sts to back bed as in diagram 1. Set RC at 000. Using MT/MT, cont in racked rib patt. K 190 [202, 216] rows.

SHAPE ARMHOLES

(See Knitting Notes.) Cast off 3 [4, 4] sts on back bed at beg of next 2

rows. Dec 1 st on back bed at each end on every row until 118 [124, 138] sts rem on back bed (when you get close to a front bed stitch, transfer that stitch to the back bed and then decrease it with the back bed st **.
K 93 [91, 91] rows. RC shows 292 [304, 318]. Transfer sts to back bed. K 1 row. (This makes it easier to pick up sts later.) Using a length of MY, cast off centre 48 sts. Push 35 [38, 45] Ns at left to HP. Using WY, K a few rows over rem sts and release from machine. Push Ns at left from HP to UWP and then, using WY, K a few rows and release from machine.

FRONT

Work as for Back to **.
K 43 [41, 41] rows. RC shows 242 [254, 268].

SHAPE NECK

Note position in pattern. Using a length of MY, cast off centre 48 sts on back bed (see Knitting Notes). Push 35 [38, 45] Ns on back bed at right to HP. Using a length of WY, K sts on front bed at right by hand taking Ns down to NWP. (This enables you to carry on racking without crashing the Ns.) Cont on rem sts for first side. K 50 rows. RC shows 292 [304, 318]. Transfer sts to back bed. K 1 row. Using WY, K a few rows and release from machine.
Gently pull on WY at right to bring front bed Ns back to WP. Back bed needle return buttons DOWN to knit back to WP. Reset RC to 242 [254, 268]. Keeping patt correct, finish to correspond with first side.

SLEEVES

Racking handle 4. Bed space 4. Intermediary lever at half pitch (far left). With carriage at right, push 82 [90, 96] Ns on each bed at centre of machine to WP.
Work as for Back from * to *.
Transfer all front bed sts except the centre st to back bed as in Diagram 2. Set RC at 000. Using MT/MT, cont in racked rib patt.
** K 4 rows. Inc 1 st at each end on back bed. Bring one more N on front bed at each side of centre N to WP (with three empty Ns between). Take the heel of a st from the back bed and place it on to the empty front bed N.
Rep from ** until there are 110 sts on back bed.
Cont to bring one more N on front bed at each side to WP as before on every 4th row (if necessary) to full width of sts on back bed and at the same time, K until RC shows 88. Place marker at each end. K 5 [7, 7] rows.

SHAPE TOP

Dec 1 st on back bed at each end on every row until 96 [88, 90] sts rem on back bed. Cast off.

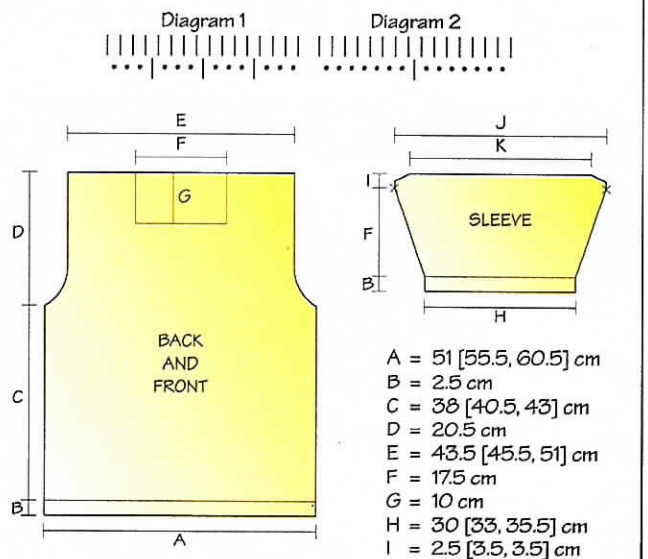
JOIN RIGHT SHOULDER

Push 35 [38, 45] Ns on back bed to WP. With right side facing, replace sts on right front shoulder on to Ns. Push Ns to UWP so sts go behind the latches. With wrong side of right back shoulder facing, replace sts into the needle hook of the same Ns. Unravel WY. Push Ns back to WP so that one set of sts knits through the other. (This covers up the fact that you did one row of st st, enables the sts to knit off easily if the rows of WY get trapped between the beds and generally gives a neater finish.)
Using MT and MY, K 1 row. Using MT+6, K 1 row. Cast off with a latch tool.

NECKBAND

Push 160 Ns on back bed to WP. With wrong side facing, pick up 160 sts around neck edge and place on to Ns. Using MT and MY, K 8 rows and then cast off loosely.

Diagrams



A = 51 [55.5, 60.5] cm
B = 2.5 cm
C = 38 [40.5, 43] cm
D = 20.5 cm
E = 43.5 [45.5, 51] cm
F = 17.5 cm
G = 10 cm
H = 30 [33, 35.5] cm
I = 2.5 [3.5, 3.5] cm
J = 40.5 cm
K = 35.5 [32.5, 33] cm

JOIN LEFT SHOULDER

Work as for Right Shoulder reading left shoulder for right shoulder.

PRESSING

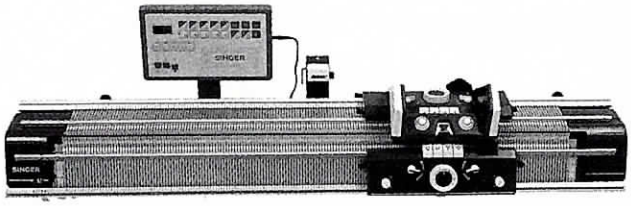
Pin each piece out to size and steam it by holding the steaming iron one inch above the fabric and patting it gently down. Leave to cool before unpinning.

MAKING UP

Join second shoulder seam and neckband seam. The Neckband should be allowed to roll gently to right side. Mattress stitch tops of sleeves between markers into armholes. Join side and sleeve seams. Finally, lightly steam finished garment and wait for the compliments!

So how was it for you? If this is the kind of thing that you have been after, let me know. Next month's project will be a lacy tunic for the summer. See you then! ■

SINGER KNITTING MACHINES



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DESIGNAKNIT 6 THE VIDEO

By Jan Wright

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In-Ex...

New Summer Designs

Fair Isle Border, a new pattern from **In-Ex,** has proved to be a best-seller since its release. Beverley has used French Crêpe for this jacket and skirt, but also suggests using **Yeoman Aurora** and a matching one ply yarn. The pattern is suitable for all makes and models of standard gauge punchcard or electronic machine and the size range is a very generous size 10 to size 24.

The pattern is excellent value at just £3.00. The instructions are clear and well written; the skirt is knitted with row-by-row instructions and is especially suitable for blocking and steaming with the **In-Ex Steaming Kit;** the blocking diagrams and punchcard charts are clear and contain all the information you need.

By popular demand, Beverley has also produced a pattern of the pretty camisole top she made to go under the outfit. It costs just £1.00 and has been produced to the same, high standard you have come to expect from one of this country's leading machine knitwear designers.

SPECIAL OFFER

The **Fairisle Border** pattern costs £3.00 plus 30p postage and packing; the **Camisole Top** costs just £1.00 plus 30p postage and packing. For a limited period, readers can send for both patterns for just £4.30 including postage. Please mention the magazine when ordering.

The outfit is extremely versatile; dress it up for a wedding or wear it anytime you'd like to look and feel good! It's a lovely design to add to your collection and a disk is available, if required, for automatic knitting. Beverley will let you have full details upon request and also send you an order form of the full range of books, kits, patterns, steaming kits and video. When writing for information, a sae would be much appreciated. The address for more details or to order is:-

Beverley Ward
In-Ex Ltd
PO Box 1459
WINDSOR
Berkshire SL4 2TP

Mailing List

Are you on the **In-Ex** customer mailing list? If not, you may not know about some exciting offers and lovely, new designs currently available.

In-Ex Book 7 is a collection of ten mix 'n' match patterns in **Yeoman 4-ply Aurora.** The designs are suitable for all standard gauge machines with a ribber and sizes range from 10 to a generous 24. Originally priced at £7.95, the book now costs just £6.70 - saving £1.25!

As a special clearance offer, to make way for new designs, the **In-Ex Tops Book** is now less than half price at just £3.00! The patterns are only available whilst stocks last, so do hurry to avoid disappointment! The prices are fully inclusive of postage and a full order form of the current range available will be sent free with every order. The address for more information or to order is:-

In-Ex Ltd, PO Box 1459, WINDSOR, Berkshire SL4 2TP.

Skirt steaming - The Expert Way!

We recommend to you the new **Skirt Steaming Video** from **In-Ex.** There's no better way than to learn from the experts and, on this new video, **Beverley** and **Michael Ward** demonstrate how to knit and steam three different styles of skirt using the famous In-Ex Steaming Kits.

SHADOW PLEATED SKIRTS
Shadow Pleated Skirts are one of the most popular machine knit designs and this step-by-step instruction video includes advice on choosing yarn, knitting and making a shadow-pleated skirt then steaming it to perfection with either a pointed or straight hem. It also shows you how to graft or join side seams on the machine and e-wrap needles, so there are no loose threads carried up the side edges.

The In-Ex Shadow Pleated Skirt Kit, the original steaming kit for shadow pleated skirts costs £10.70.

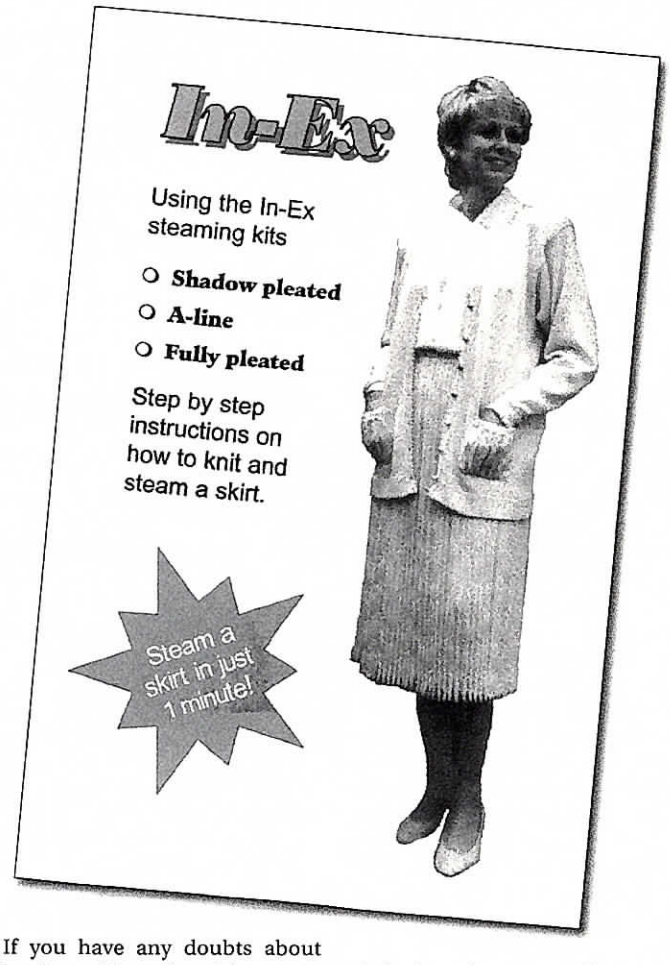
A-LINE SKIRTS
A-Line skirts are becoming increasingly popular and can now be steamed with an In-Ex A-Line Steaming Kit. The video includes full knitting and steaming instructions to help you achieve a professional finish.

The In-Ex A-Line Skirt Steaming Kit for steaming an A-Line skirt in just a few minutes costs £10.70.

FULLY PLEATED SKIRTS
Machines can knit beautiful pleated skirts, but poor finishing can ruin hours of careful knitting. By following the video, you'll not only learn how to knit and pin pleats, but also how to wire up the knitting and steam it correctly.

There are two versions of the **In-Ex Fully Pleated Skirt "Add On" Kit.** As the name suggests, the kits "add on" to either the **Shadow** or **A-Line Kit,** extending their use to steam a fully pleated skirt, as well. If you already have a Shadow Pleated Steaming Kit, you'll need the **Shadow Add On Kit** for £6.50. Alternatively, if you have an A-Line Steaming Kit, you'll need to buy an **A-Line Add On Kit** for just £4.50. If this is your first purchase, chose the steaming kit which will be most useful for your knitting, then add on the appropriate **Fully Pleated "Add On" Skirt Kit.**

The pattern included with the "Add On" kit is written for sizes 10 to 20 and is knitted in 3-ply and 1-ply acrylic, giving a lovely weight skirt for all occasions.



If you have any doubts about buying either the video or a steaming kit, we'll leave these thoughts with you.

★ You have a knitting machine - and any basic single bed, standard gauge machine can be used to knit a skirt. You only need to be able to knit stocking stitch!

★ You probably have lots of cones of medium and fine weight yarn in your knitting room, just waiting for inspiration!

★ It doesn't matter what size hips you have, or the length of skirt you require - you just need to knit a lot of stripes in stocking stitch!

★ Even though some shop prices are keen, a really smart skirt will probably cost quite a lot more than £10.70. For this modest outlay, you will be fully equipped to make a wonderful range of high-class skirts, to complement your tops and transform your wardrobe! ■

Special Reader Offer

Skirts can turn an ordinary sweater or jacket into a stunning outfit - but they need to be knitted and finished well to look good. For just £12.95 plus 80p postage and packing, **readers can save £2.00** on the retail price, when purchasing an **In-Ex Skirt Steaming Video.** The offer is available until the 31st August 1998, or whilst current stocks last, if you mention the magazine when ordering. The video has a running time of about 45 minutes and normally costs £15.75.

If you would like to order either a video or steaming kit, please fill in the coupon below and return it, together with your cheque made payable to In-Ex Ltd to the address given. All the prices are fully inclusive of postage and a full order form of the current range available from In-Ex will be sent free with every order. The address for more information or to order is:-

In-Ex Ltd, PO Box 1459, WINDSOR, Berkshire SL4 2TP

TELEPHONE ORDERS
Mastercard/Visa telephone orders for steaming kits and videos may be placed on weekdays only please, between 10.00 am and 4.00 pm Monday to Friday, on the following number:- 01753-857009.

ORDER FORM

Please send me the following items:-

Shadow Pleated Skirt Kit .... £10.70 ❑
A-Line Skirt Steaming Kit ... £10.70 ❑
Skirt Steaming Video ..... £13.75 ❑

Fully Pleated Skirt Add On Kits:-
① Shadow Add On Kit ..... £6.50 ❑
② A-Line Add On Kit ..... £4.50 ❑

Name .....
Address .....
.....
Postcode .....
Tel No (in case of query) .....

I enclose a cheque/postal order in the sum of ..... (sterling only please) made payable to In-Ex Ltd.
I wish to pay by Mastercard/Visa, please charge to my account

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Name on Card .....

Signed .....

Summer Offers

Unisex Cable Sweater

Designed by Mary Smith

Pattern 6

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
King Cole Anti-Tickle 4 ply. (Yarn Guide No.11.)
1 x 500 g cone in Fern (MY).

GARMENT WEIGHT
Finished garment in third size weighs 455 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel:- 01274-561331.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS
To fit bust or chest 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.
Actual size 96 [101, 106, 110, 116, 121] cm, 38 [40, 42, 43½, 46, 48] in.
Length to back neck 66.5 [66.5, 68.5, 68.5, 71, 71] cm, 26½ [26½, 27, 27, 28, 28] in.
Sleeve seam 43 [43, 44.5, 46, 47, 48] cm, 17 [17, 17½, 18, 18½, 19] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
30 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Decreasing at raglan edges should be worked seven stitches in by transferring the 8th stitch on to the 9th needle and moving the seven end stitches one needle in.
When you can no longer decrease seven stitches in, transfer the 7th stitch on to the 8th needle and move the six end stitches one needle in.
When you can no longer decrease six stitches in, transfer the 6th stitch on to the 7th needle and move the five end stitches one needle in. Continue in this way until the required number of stitches remain.

BACK
With carriage at right and using MY, cast on 146 [154, 162, 168, 176, 184] sts at centre of machine in 1x1 rib.
* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st **.
Set RC at 000. Using MT, K 152 [152, 156, 156, 162, 162] rows.
SHAPE RAGLAN ARMHOLES
Cast off 3 sts at beg of next 2 rows and 2 sts at beg of next 2 rows. Working cable patt from Chart B over sts 3, 4, 5 and 6 from each edge (first cable is when RC shows 160 [160, 164, 164, 170, 170]) and at the same time dec 1 st (7 sts in) at each end on every 3rd row until 82 [106, 114, 132, 140, 164] sts rem, then on every foll alt row until 56 [56, 58, 58, 60, 60] sts rem. K 1 row. Cast off.

FRONT
Work as for Back to **.
Cont in cable patt from Chart A over centre 38 sts. Set RC at 000. Using MT, K 152 [152, 156, 156, 162, 162] rows.
SHAPE RAGLAN ARMHOLES AND NECK
Using nylon cord, K 73 [77, 81, 84, 88, 92] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.
1ST, 2ND AND 3RD SIZES
Dec 1 st at neck edge on every 4th row and at the same time, cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row.
Working cable patt from Chart B over sts 3, 4, 5 and 6 from raglan edge (first cable is when RC shows 160 [160, 164]) and at the same time dec 1 st (7 sts in) at raglan edge on every 3rd row until 44 [48, 45] sts rem.
Cont to dec at raglan edge on every 3rd row from previous dec and at the same time, dec 1 st at neck edge on every 3rd row from previous dec until 17 [37, 42] sts rem.
Cont to dec at neck edge on every 3rd row from previous dec and at the same time, dec 1 st at raglan edge on every alt row from previous dec until 11 sts rem.
4TH, 5TH AND 6TH SIZES
Dec 1 st at neck edge on every 4th row and at the same time, cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row.
Working cable patt from Chart B over sts 3, 4, 5 and 6 from raglan edge (first cable is when RC shows [164, 170, 170]) and at the same time dec 1 st (7 sts in) at raglan edge on every 3rd row until [56, 60, 78] sts rem.
Cont to dec at neck edge on every 4th row from previous dec and at the same time, dec 1 st at raglan edge on every alt row from previous dec until [46, 41, 41] sts rem.
Cont to dec at raglan edge on every alt row from previous dec and at the same time, dec 1 st at neck edge on every 3rd row from previous dec until 11 sts rem.
ALL SIZES
Cont to dec at raglan edge only on every alt row from previous dec until 1 st rem. K 1 row. Fasten off.
With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

SLEEVES
With carriage at right and using MY, cast on 69 [69, 73, 73, 77, 77] sts in 1x1 rib.
Work as for Back from * to **.
Using WY, K a few rows and release from machine.
Push 74 [74, 78, 78, 82, 82] Ns at centre of machine to WP. With carriage at right and P side of WY facing, replace sts on to Ns inc evenly. Unravel WY. Set RC at 000. Using MT, K 6 [6, 3, 3, 7, 7] rows. Shape sides by inc 1 st at each end on next every foll 7th [7th, 8th, 8th, 8th, 8th] row until there are 116 [116, 120, 120, 126, 126] sts. K 15 [15, 4, 10, 4, 8] rows. RC shows 162 [162, 168, 174, 180, 184]. Adjust length at this stage, if required.
SHAPE RAGLAN TOP
Cast off 3 sts at beg of next 2 rows and 2 sts at beg of next 2 rows.
Working cable patt from Chart B over sts 3, 4, 5 and 6 from each edge (first cable is when RC shows 170 [170, 176, 182, 188, 192]) and at the same time dec 1 st (7 sts in) at each end on every 3rd row until 84 [84, 84, 84, 90, 90] sts rem, then on every foll alt row until 10 sts rem. K 1 row. Cast off.

FRONT NECKBAND (2 PIECES)
Join front raglan seams. With carriage at right and using MY, cast on 97 [97, 105, 105, 115, 115] sts in 1x1 rib.
* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using

MT-2/MT-2, K 12 rows. Transfer sts for st st *.
With P side facing, pick up 87 [87, 95, 95, 105, 105] sts along front neck and 10 sts across top of sleeve and place on to Ns. Using MT+3, K 1 row. Cast off with a latch tool.

BACK NECKBAND

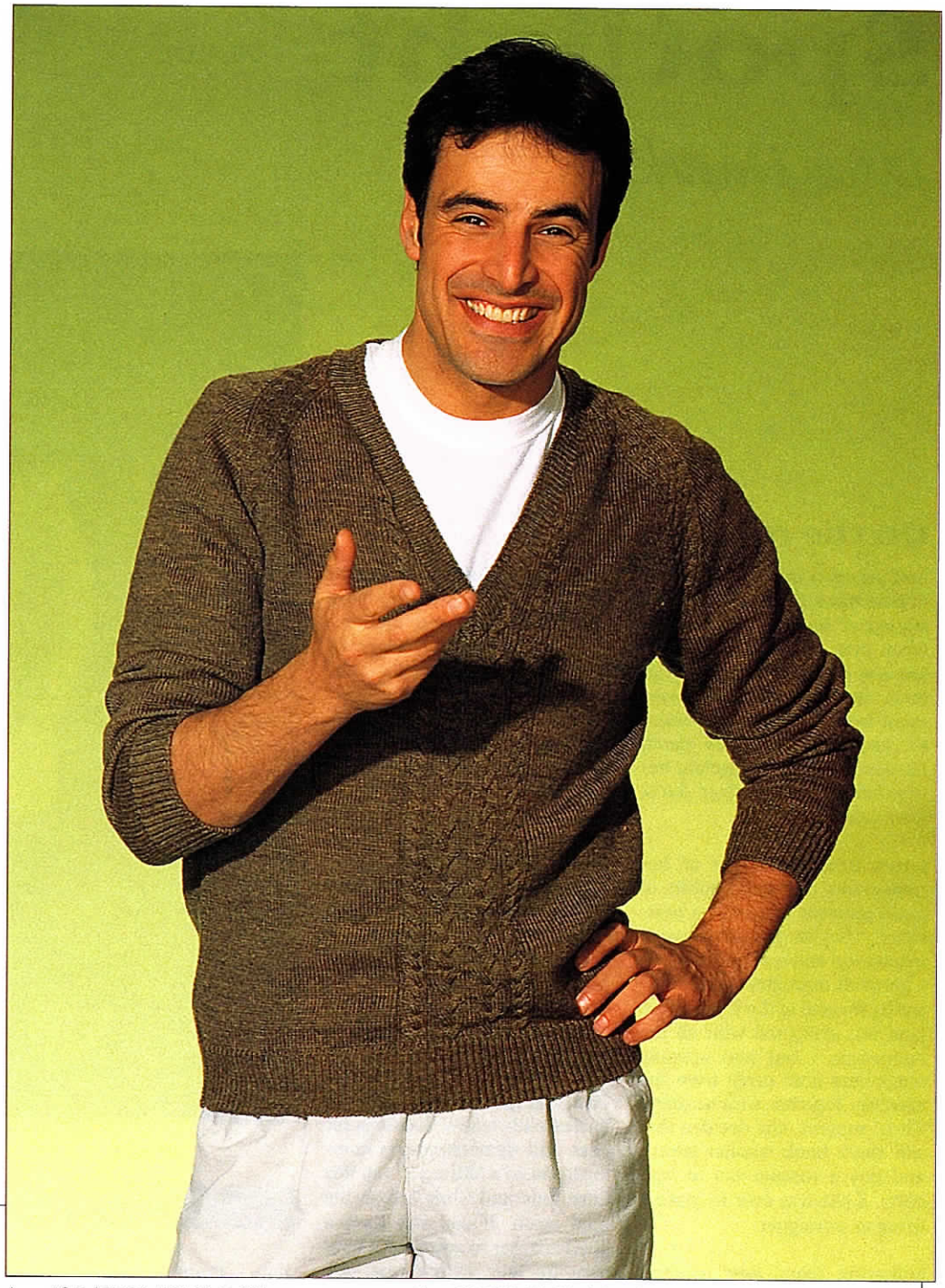
With carriage at right and using MY, cast on 57 [57, 59, 59, 61, 61] sts in 1x1 rib.
Work as for Front Neckbands from * to *.
With P side facing, pick up 57 [57, 59, 59, 61, 61] sts across back of neck and place on to Ns. Using MT+3, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join back raglan, side and sleeve seams. Join neckband seams mitring centre front. ■



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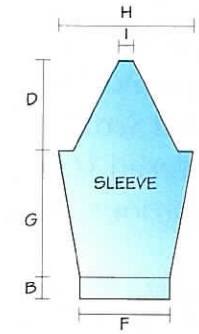
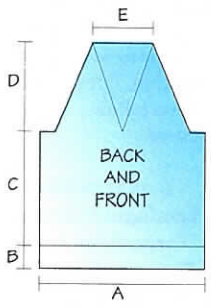
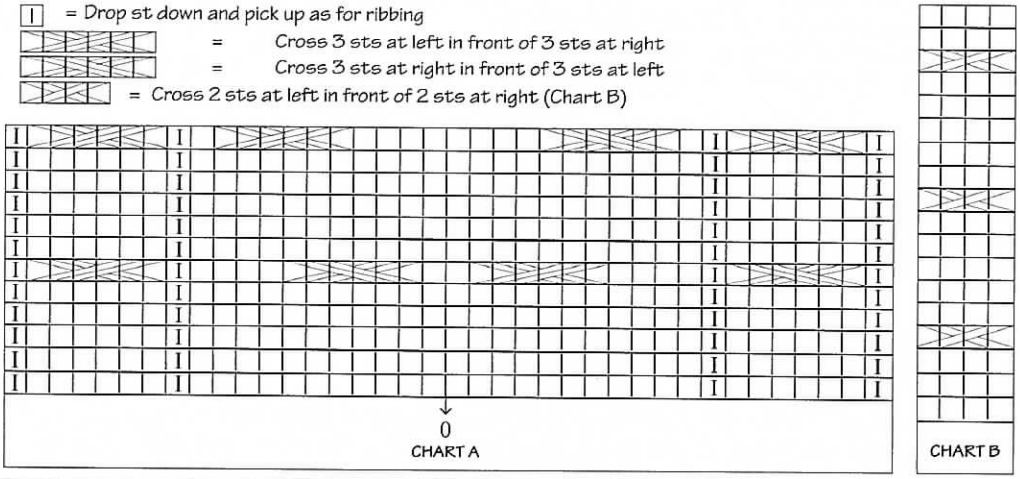




A = 48.5 [51, 54, 56, 58.5, 61] cm
B = 6.5 cm
C = 34.5 [34.5, 35.5, 35.5, 36.5, 36.5] cm
D = 25.5 [25.5, 26.5, 26.5, 28, 28] cm
E = 18.5 [18.5, 19, 19, 20, 20] cm
F = 24.5 [24.5, 26, 26, 27, 27] cm
G = 36.5 [36.5, 38, 39.5, 40.5, 41.5] cm
H = 38.5 [38.5, 40, 40, 42, 42] cm
I = 3 cm



Spotlight

Jane Hawkins

On the road again!

Last year was one of the busiest in **Jane Hawkins'** hectic life and it started at Sandown Park, Esher when Jane exhibited at her first knitting exhibition. "A breath of fresh air", was the main comment from knitters who flocked for inspiration to Jane's stand. Her lovely designs, especially her innovative garter carriage skirts, were well liked.

Jane's Braids are one of her trademarks and her booklet of braid patterns has been a best-seller. They've provided much inspiration and now adorn many a garment throughout the country! By the end of the Esher show, Jane was delighted with all the comments - but had actually made very little profit from the exercise. Together with husband Chris' support, she decided that she must book smaller stands and buy a camper-van to save costs, if she was ever to make a living as a designer.

Following Esher, Jane received bookings for talks, especially to knitting clubs and then attended the exhibitions at Manchester, Leeds and Shepton Mallet. She constantly listened to knitters' comments about pattern ideas and decided to stop touring for a couple of months, so that she could work on more designs for the autumn.

Jane's new collection, **Tresses & Tails** was launched in September and stunned her fans with its simplicity. It was loved, not only by knitters in Britain, but also by those in Europe, America and Australia.

Jane left Cornwall with her latest designs in the autumn and, with husband Chris, went on a tour of England and Scotland. The trip lasted six weeks, covered 3,000 miles and included five exhibitions. Those of you who have seen Jane, Chris and their refitted, ex-Post Office van could be forgiven for thinking that they were New Age Travellers!

Although touring had its good side for Chris and Jane, life on the road was very difficult when Jane became ill and at one point, they didn't know if she would be able to continue. However, Jane was determined to keep going rather than let anyone down and fortunately, she managed to recover sufficiently to continue. The tour finally ended, after lots of fun at the talks and the couple returned home to Cornwall in time for Christmas.

This year promises to be even busier, with return bookings for talks and demonstrations coming in. So, in a "different" van this time, Jane and Chris are on the road again. If you still have a guest speaker to arrange for your club, for later in the year, you might like to get in touch with Jane. She may be able to fit you in when she visits your area - and there won't be travelling expenses to pay!

AUTUMN GOLD

Although named **Autumn Gold,** the new, easy-to-knit ensemble from **Jane Hawkins** is just the thing for chilly days - when you want to discard your coat, but stay warm. **Autumn Gold** is knitted in **Riverside Spinning's Silky** - a Courtelle yarn which is luxuriously soft.

The longline, V-neck jacket has a collar edged with cord and deep pockets. The pattern is simple to follow, even for beginners and the three stitch patterns included are all suitable for 24 stitch punchcard or electronic machines with a **Garter Carriage.** The pattern is written for sizes 87 cm to 112 cm, 34 in to 44 in and it costs £3.00 plus 30p postage and packing.

Jane also produces **Garter Carriage** disks in **DesignaKnit** or **Brother FB100** format and the disks include all the stitch patterns for Jane's **Diamonds suit, Inspiration suit** and **Autumn Gold jacket, leg warmers** and **scarf.** The disks cost £3.95 plus 50p postage and packing. ■

Jane left Cornwall with her latest designs in the autumn and, with husband Chris, went on a tour of England and Scotland. The trip lasted six weeks, covered 3,000 miles and included five exhibitions.

SEND FOR A FREE PATTERN!

Jane is giving away three of her patterns to the first three readers who write in to request details of her collection. Drop her a line, at the address below - and you may be a winner!

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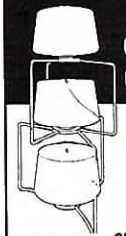

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ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT−1, MT−2, MT−3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1×1 rib or every third needle back to non-working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

YARN GUIDE

EXTRA FINE	1
	2
	3
FINE	4
	5
	6
FINE-MEDIUM	7
	8
	9
MEDIUM	10
	11
	12
MEDIUM-THICK	13
	14
	15
THICK	16
	17
	18
EXTRA THICK	19
	20
	21

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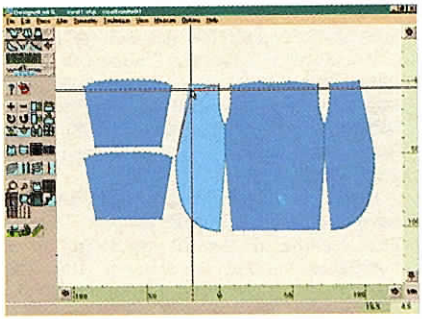

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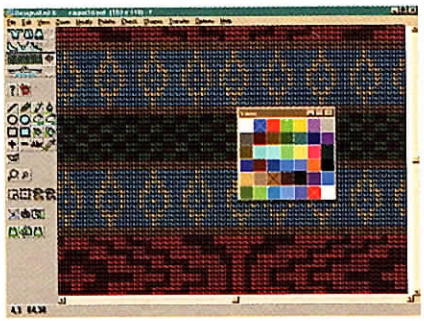

Stitch Designer

- Design multicoloured stitch patterns and download them to an electronic knitting machine, or produce punch or reader card templates
- Convert graphic images into stitch patterns

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• 4Mb RAM
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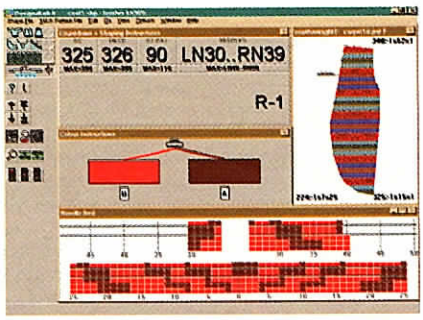

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- All types of knitting machines, even non-electronics, can be linked to the PC so that colour changing and shaping instructions can be followed row by row as you knit

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